

The KODAK SALESMAN

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**When a man loses
confidence in himself
he makes the vote
unanimous.**

It is sort of natural to think of a method as reliable because it is old.

As a matter of fact a method that has been reliable for years, under modern conditions, may have ceased to be so.

And there are plenty of new methods that are reliable even though they have not age to commend them.

Methods that have nothing but their age to commend them should be discarded.

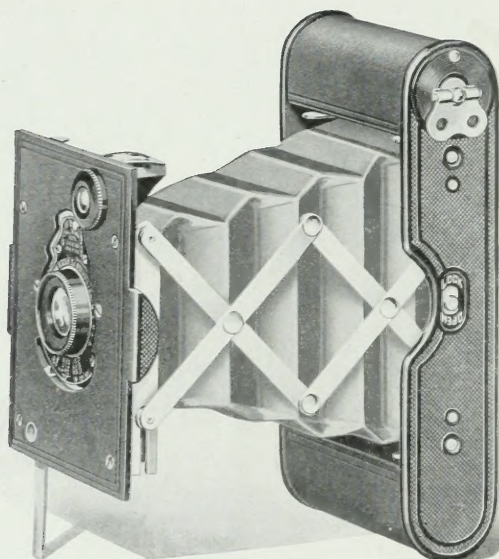
Methods that have reliability as well as age should be discarded if better methods can be found to take their place.

You do not adhere to the old way just because it is old, but because you are afraid of the new way.

Isn't that true?

I don't care how satisfactory the old way may be; if there is a better way, don't stop until you have made that your way.

—Frank Farrington



A Popular Model

As Efficient in Peace Time as in War Time

Vest Pocket Autographic Kodak Special,
with Kodak Anastigmat Lens, *f.7.7.* **\$15.00**

THE KODAK SALESMAN

An aid
to the man
behind the counter

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BETWEEN US

How do you treat the child customer?

When a small boy or girl comes into the store do you wait upon them in their proper turn, or do you just let them stand around until everyone else has been waited upon?

Remember this: the child may be making his or her first visit to a store alone; it is truly an event, and one the child will always remember—and first impressions are deep.

Any little extra attention you may pay will always be remembered—and if you slight the child,—well, youngsters grow to be men and women before you realize it, and form the real customers for your store.

Make that first impression a good one.

The KODAK SALESMAN

The Outlook

On every side we hear "The War is over," but everyone knows that that does not mean an immediate return to pre-war conditions. Shortage of materials for the manufactures and pursuits of Peace are of so serious a nature, that some time must elapse before conditions are again what we came to regard as normal.

It has been a matter of great regret, as well as serious loss, to us that so many of the instruments we listed were unprocurable. We are now bending every effort to accumulating stock, and are fairly confident that by the latter part of next Spring conditions will have improved so far that we shall be able to fill orders with something more like our former promptness.

No salesman can possibly retain his interest and ambition if he is unable to complete, by delivery of the goods, the sales he has worked up and made, and we are doing everything in human power to remedy this discouraging condition, which did affect our line to a greater extent than we liked.

Fortunate, indeed, it has been that the cheaper forms of cameras remained on the market, for they have enabled you to supply the demand, and they are very creditable film consumers.

This shortage of goods has created a condition which has, in a sense, reversed the attitude of buyer and seller. Formerly the buyer intimated his needs and it was necessary for the seller to quote chapter and verse and give reasons why he offered the particular article to the prospective purchaser. Recently, however, a buyer, of absolute necessities at least, has had to take what he could get and be thankful if he could make it answer his purpose.

All this has not been conducive to the practice of good salesmanship and those men who used to figure on selling a "Special" at least once a week, have been severely handicapped in their efforts. This condition is going to be changed. The "Specials," with their high speed lenses and fast working shutters, are coming back, not to mention all the other equipments of Kodak Anastigmat and R.R. Lenses which have been so hard to get. Graflex Cameras, too, which depend on high speed lenses, will again be available, and it will be a case of selling the goods best suited to the customers' needs, rather than just what you happen to have in stock.

Then, again, there is the attitude of the buying public. To win the War they have been satisfied to accept inferior goods. With the gradual disappearance of this submissive acquiescence, there will be a demand for the higher quality of merchandise which the War made us dispense with and, as desire is usually heightened by an inability to gratify it, there is every prospect of good business in the near future.

Keep It Up

Don't forget to continue to feature pictures for the soldiers in window and store displays as well as advertisements. Most of the boys are still "Somewhere in France." Some of them are "Somewhere in Germany," but wherever they are the letter from home is always eagerly looked for and there is a double satisfaction if it contains pictures of the home folks.

It is going to be some time yet before they all come back and you can do your bit still to make life a little brighter for them by reminding people at home that pictures are as much in demand as ever.

The KODAK SALESMAN

Prepare

Now, of all times, is the time to prepare for coming business. Those of you who have not long been engaged at the business, should study the articles on the Primary Page and in "How to Make Good Pictures"; get a thorough grounding on the principles and at the same time familiarize yourselves with the instruments and apparatus listed in the different catalogues; learn their special uses and advantages, so that questions can be answered intelligently.

What, think you, are the feelings of a man who, when making a purchase, discovers he knows more about the article than the salesman? Whatever his thoughts may be, it is pretty certain that he will not go back to that store when he requires any information, when for instance he wants to know if a certain thing will answer his purpose. It will be the intelligent salesman who supplies his needs to whom he will turn in future.

We know of no other business which presents to the salesman such a big opportunity to give the customer one hundred per cent. service. A store where this is appreciated and acted upon will be the one to forge ahead of its competitors.

Knowledge brings confidence and confidence brings results.

Cut Out the Waste

When you receive a package of booklets from a manufacturer just take one home and read it. Think of the time, energy and money expended in its production. Think of this bunch of books as a little advertising appropriation for local advertising. Do this and you won't waste such valuable material.—*Selling Helps.*

Sell It

Every negative should bear the date upon which it was made.

When you are explaining a Kodak to a customer don't just show them the Autographic Feature, but *sell* them the Autographic Feature.

The Autographic Feature is not just a talking point, not an added superficial convenience to aid in making sales, but a real, big vital improvement and addition to the Kodak system of picture taking.

Every negative should bear the date upon which it was made, and the time to date it is at the time it is made, not depending upon some future time, which usually does not arrive.

The Autographic Feature and Autographic Film provide a simple, sure means for recording with photographic permanence on the margin of the film the date or other necessary memoranda.

Explain the Autographic Feature, *sell* it to the customer; don't just show it.



The important thing in selling merchandise is to get the customer to learn about and want the merchandise. The salesman's business is to assist the customer in every way in gaining this knowledge and desire. The salesman's personality as well as the store surroundings should serve as a frame to set off the fine points of the picture, in this case the merchandise proposition. Drawing attention away from the merchandise to what the salesman is wearing or to any special mannerism is exactly the same as drawing the attention away from the picture to its frame.

Confessions of a Salesman



"I WAS a cub salesman just getting ready for my first trial trip on the road, and to start me right off I was making a trip to a few of the nearby towns under the guidance of an old experienced man.

"The day was just about as disagreeable as the weather sharks ever turn out; the walks a glare of ice with a good sleet storm in progress.

"As we shuffled along our precarious way my companion was giving me a few pointers regarding the man we were on our way to see; he was of a decidedly uncertain temper, and woe betide the salesman who tackled him in one of his bad tempered moments.

"As we approached our destination, around the corner came a man just in front of us—'that's our man,' said my companion.

"We hastened to catch up with him, and just as we were even with him down he went 'ker-flop' in the slush. Instantly my companion followed suit; the two fallen ones looked at each other for a moment, and then began to laugh, and I was introduced as I helped them both to struggle to their feet.

"At the hotel that evening, when we were talking over the happenings of the day, my mentor quietly said, 'Son, I did that fall on purpose this morning.' I gazed at him in inarticulate astonishment—'you—you did,' I exclaimed.

"'Why sure,' he said; 'we were out to sell that man goods, and if we had just merely witnessed his tumble without anything happening to us he would have been in a fine mood for business.

"'You know the old adage, son; 'misery loves company'—well I just took advantage of that, and so he just had to laugh at me because I looked so ridiculous sitting there in the slush, which afforded me the equal opportunity to laugh, and so the situation was saved.'

"I don't think that I ever made a call upon that dealer again without his referring to that duet tumble with a laugh, so that one act of resourcefulness was far reaching.

"Resourcefulness on the part of the salesman is a great asset, and has bridged over many a ticklish situation.

"Equal in value with resourcefulness is tact—the ability to say and do the right thing at the right time.

"I presume there are a good many other definitions of the word but mine will do as well as any.

"There are, however, times when both resourcefulness and tact fail: it is hard to average one hundred per cent.

"I remember once selling an amateur a plate camera, the catalog description of which included a swinging back. Through some error in the stock room a model without the swing back was delivered. A few

The KODAK SALESMAN

days later, as Mr. Amateur was getting acquainted with his camera, he discovered that it was minus the swing back. Into the store he came in a towering, unreasonable rage, declared he had been swindled and demanded his money back. Nothing could convince him than an unintentional error had been made, and so I made him a cheerful refund and called the incident closed.

"Such occurrences leave a sting, though, and I have often wondered what I could have done to have effected a more satisfactory adjustment.

"Anyhow it taught me to be mighty particular thereafter to see that the right goods were delivered.

"There used to be a tale going the rounds of a store which employed an official 'goat.' Whenever a customer made an unreasonable complaint it was always traced back to this official 'goat.'

"He would be called before the customer, given a good verbal trouncing, and discharged on the spot. The wrath of the customer would thus be appeased and the 'goat' would then await his next 'discharge.'

"The story is, of course, a bit far fetched, but many of us at times could have used such a personage to good advantage.

"I may have told the following bit of advice before, but it will bear repeating:

"The manager of a large store where I was employed was unusually successful in adjusting complaints and disputes. He told me that whenever a customer started a complaint, and particularly when it was a woman, to allow him or her to talk until they were all out of breath; then, he said, you get your innings, and with a big advantage, because they can't come back at you until you get going strong."

Act Quickly

When a customer looks into a show case, or at a counter display, it is the time for the wideawake salesman to act quickly. He should not wait for the customer to designate any article; he should follow the former's eye and without request remove from the case or rack not merely the article in which he appears to be interested, but several articles of the same nature and permit the prospect not only to see them at closer range, but urge him to handle or feel them if the sense of touch is likely to sharpen desire, as very frequently is the case.

"Looking into the show case" is a very human disposition, particularly when waiting for change to be made, and as it signifies at least smouldering or suddenly awakened interest in something which the customer has not purchased, or did not come to purchase, the importance of quick and spontaneous action on the part of salesmen is self-evident. It often leads to wholly unexpected sales.



Be Cheerful

A man with a light heart lives longer than a fellow with a grouch, therefore it pays to be pleasant. Then, again, the dividends come to the sunny-dispositioned individual while he is still on earth.

Men who are morbid are almost always sick somewhere.

Cheerfulness is evidence of good health and a sound heart.

Cheerfulness is catching. It is the surest method of getting humans to work together successfully.

—*Silent Partner.*

The KODAK SALESMAN

Stopping The Passerby

Did you ever take a walk through the business section of your town on a pleasant afternoon and observe how many people were looking at the various store window displays?

If you will take the trouble to do this you will obtain some interesting data. You will find that the great majority of the people on the street are on some particular errand and pay no attention whatsoever to the store windows.

Store windows containing displays of necessities such as clothing, millinery and food products seem to command the most attention, and from women who are shopping for their households.

Occasionally you will find a crowd around some window which usually contains a display foreign to the merchandise carried by the store, such as a display of war relics or something else of momentary interest, but rarely do you find any of the crowd entering the store to purchase, because the display has no selling value.

Windows with price cards, or cards explanatory of the goods will arrest the attention of passersby more than those without, and will cause more people to enter the store to purchase.

Price cards help the window to sell goods because but few of us are so wealthy as not to care what the goods will cost, and most people will not enter the store to inquire the cost of some article on display because they are afraid it will be higher than they are willing to pay.

Pictures have great attention-attracting value to people of all ages and both sexes, and where the pictures key in with the goods on sale, they are big factors in inducing people to enter the store.

Unless your store is catering to that small class to whom price means nothing, the price card is important.

Now there are good price cards and bad price cards. A card may be artistic yet hard to read; it may be lettered well and still confuse the eye because too many colors, or colors not in harmony have been employed.

Red is the dominant color in eye-arresting value, and for this very reason it should be used sparingly, employing it only to bring out an important feature or the price.

The lettering on a display card should be simple; freak designs and intricate initial letters should be avoided. A line composed of both capitals and small letters is easier to read than one entirely printed in capitals, because the eye is accustomed to reading words and sentences so printed.

Avoid the use of very condensed letters, and do not run the words and sentences too close together, and do not try to put too much on the card because people will not attempt to solve puzzles, and will pass over a card they cannot read at a glance.

A window display with a selling argument has it all over the general display; if you doubt it make a canvass of the window displays in your own town and note the results.



You never can tell. Many a man is all right in his way, but his way is all wrong.



The only money you never can lose is what you invest in improving your own mind.

The KODAK SALESMAN

The Star Salesman

You can have practically anything that is right for you to have if you concentrate on having it and strive for it accordingly; in other words, you measure your own success.

Promotions in the selling end of the business go to those who sell the most; in every selling organization there is always a star salesman, and he is not always the one with the most years of experience behind him.

It is a mighty pleasant thing to know that you are the star salesman of your organization. If you are the star of your selling force you know that you did not arrive by merely wishing to be at the top.

Now don't yawn and shrug your shoulders—"hang sermons anyway"—this isn't going to be a sermon but simply an effort to get you to thinking along the right lines toward bettering yourself in a material way.

You can increase the amount of your sales if you go at it in a systematic way. The way is so obvious that it seems almost a waste of space to set it down, still many people lack of success because they do not do the obvious thing.

The first step towards increasing your sales is to acquire a thorough knowledge of the goods you are selling; with full knowledge comes confidence, and confidence is a state of mind that can be passed on from salesman to customer.

Certain otherwise good salesmen are timid about showing the higher priced goods—there is a market for such goods, otherwise they would not be manufactured.

A hundred dollars may seem like a large sum to you, and only a trifle to the customer. The customer will

always feel flattered when you show him the expensive goods whether he can afford them or not, so why should you worry?

A high percentage of customers can be sold one or more additional items other than the one in mind when they entered the store.

Study the sale of related items; if the customer asks for a dozen Velox he might be interested in a Maskit Printing Frame, or vice versa.

Of course when the store is crowded with customers awaiting attention you may have to serve the customer with only the goods requested, and then pass on to the next customer, but there are many, many quieter hours when you will have ample time to suggest, show and sell other goods.

A systematic attempt to sell additional items will show up surprisingly high on your sales sheet, and there is no surer way to the heart of the Boss than through a long sales sheet.



"Kodakery" for February

"The Delivery of Jerusalem" (illustrated).

"When the Snow Comes" (illustrated).

"Photographic Cameras" (illustrated).

"The Structure of the Developed Image" by Dr. Mees (illustrated).

"Pictures from Home."

"On the Negative."



The big thing confronting you is not where you are, but in which direction you are moving.



Ten Minutes *with the Boss*

SAMMY, I overheard a rather interesting conversation between some of the boys in the store the other day. One of them remarked that almost everything we carried in stock was advertised in the magazines, or newspapers, and that he thought the store would make more money if we carried unadvertised goods, because the cost of all this advertising would be saved.

"It is queer, Sam, how very few people stop to analyze any proposition, and jump, half-primed, to an absolutely erroneous conclusion.

"Jimmy was right in that it costs money to advertise, but he was wrong in deducing that it added to the cost of the goods.

"Suppose we fellows here were running a factory; let us say a rather small one employing about one hundred people. In addition to our manufacturing force we would have to employ a bookkeeper, one or more salesmen, a shipping clerk, and a few minor office employees.

"Our products are good; we sell them locally, and to such outsiders as our salesmen are able to reach, but we are very, very far from being known to people in all parts of the country, so our output is limited.

"When we come to study the proposition we find that our office, selling and shipping force could handle a great many more orders

than we now have without additional cost.

"We find that in our manufacturing end we could produce very many more goods than we do without the cost advancing in proportion.

"We would have to employ more men, and buy more material, but our manufacturing cost would be smaller, because buying in larger quantities we could secure more advantageous prices, and we could in many cases put in special machinery to manufacture in quantities, the cost of which would be prohibitive for small quantity production. In other words, Sam, the overhead or fixed expenses would not increase in proportion to our increase in output.

"The problem with us then is, Sammy, to increase the number of users of our goods.

"To cover the country thoroughly we find that we would have to put out a very large selling force, and even then we would miss hundreds of thousands of prospective customers.

"There is only one way, Sam, to reach all the people we wish to reach, and that is by advertising in publications that are sold throughout the country.

"I see you are waiting to ask me a question, Sam, and so I am going to beat you to it. You are going to ask me if I thought the people

The KODAK SALESMAN

would believe what we had to say in our advertisements, and my answer is 'yes.'

"No manufacturer can afford to tell other than the strict truth regarding his product if he wishes to remain in business, letting alone his desire to increase it.

"Further than this the great majority of reputable publications—the only ones worth while to advertise in—scrutinize very carefully all advertising submitted to them, rejecting all that is not straightforward and honest.

"Many of the publications guarantee all advertising in their pages, and this alone does much in establishing the readers' confidence.

"The manufacturer who puts his name or trade mark on his product has faith and pride; he is only too eager to keep up or improve his standard of quality—and the public know it.

"So, Sam, that brings us back to the reason as to why we carry mostly advertised goods of known quality and reputation—and the reason is, Sam, they are the *easiest to sell*.

"With the advertised goods the customer comes in predisposed in their favor; very often he knows just the style or model he wants, and has the price ready in his hand.

"With unadvertised goods the customer has to be shown—he is from Missouri all the way through, and it takes anywhere from twice to ten times as long to sell him—if you succeed in selling him at all.

"Net profits are made from quick and frequent turn-overs—not long discounts, Sam.

"Give me, every time, Sam, the goods of known quality and price—the goods the consumer knows come from a manufacturer willing to back up the reputation of his

products to the limit—nationally advertised goods.

"The successful manufacturer, Sam, figures the amount he expends in advertising, not as an expense, but as an *investment*, because it is the only means by which he can lower his cost and increase his output."

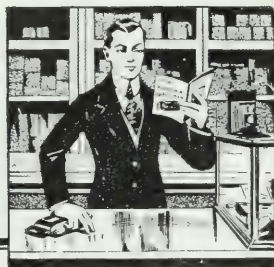


If I Wanted To Take The Measure of a Man—

"I would give him an order and see what he does with it. He may stand around a minute and screw his heel through the carpet. That means imbecility. He may come back and say he does not understand. That means inattention. Or he may come back and say that he did not find Mr. Smith at his desk and he does not know what to do. That means lack of initiative; he depends on other people's brains. Or he may not come back at all, but leave you to look him up and see what he has done with it. That means thoughtlessness, indifference—a mere machine. Or he may be gone a good while and come back and tell you about the superhuman obstacles he had to overcome. That means self-conceit. Or he may take your order without a word, walk rapidly out of the room, and presently return, report the order filled, say nothing, and move on. That means full measure—five feet ten, chest expansion six, big biceps, brain box above the ears."—E. L. Pell.



The fellow who watches the clock is likely to remain one of the "hands."



The Primary Page *for the* Beginner Behind the Counter

FILMS and plates may be successfully developed by either one of two methods; by tray development in the dark room, or by tank development.

By either method the chemical process is the same, and the results should be the same, but with the amateur in particular the tank method will produce a much higher percentage of good results.

The Kodak Film Tank, the Brownie Developing Box, the Premo Film Pack Tank, the Eastman Plate Tank, and the deep tanks used by most finishing departments are all the same in principle, differing only in construction to meet the physical differences between roll film, film pack film and dry plates.

It will not be necessary to afford any extended description of these various devices, except perhaps to state that the Brownie Developing Box is a simplification of the Kodak Film Tank, made possible by the short length of the Brownie Film which it accommodates.

Get this firmly fixed in your mind: Developing Tanks were not designed simply as a convenience, and they will, when properly used, produce a very much higher percentage of good results than the open tray dark-room method.

The natural question is "Why?" Before giving you the theory of tank development let us first compare it with tray development, and see what advantages it affords over

tray development as regards convenience and protection against accidents.

During tray development the wet and slippery films and plates must be handled more or less, and the operator is handicapped by the weak illumination of the dark-room lamp.

Accidents will happen even to the highly expert, and so it comes that scratches and finger marks sometimes are in evidence on tray developed films and plates.

Again no dark-room lamp is absolutely safe, and prolonged exposure to its illumination will produce fog.

All such accidents are avoided in tank development, because the film is not handled during development, and neither is it subjected to prolonged exposure to light of any degree of activity.

With the Kodak Film Tank and the Brownie Developing Box the entire operation can be performed in full daylight, as the film is not unrolled until after it is placed in the tank.

The other tanks only demand the use of the dark-room during the placing of the plates or film in the tank, development being carried out in absolute darkness.

The time and temperature method: employing a developer of known strength, for a definite period of time, and at a certain temperature, is the foundation of the tank system of development.

The KODAK SALESMAN

Snap shots, time exposures, in fact, exposures of any duration within the wide limits of latitude of the modern films and dry plates may all be successfully developed at the same time.

The comparatively weak solution employed is best for under-exposures, and with the length of time taken for development, will fully develop normal and excess exposures.

There will naturally be some difference in density, but none whatever in gradation or printing quality.

Tank development is by far the simplest and best for the inexperienced, and that it serves the expert equally well is best evidenced by its wide use professionally.

Advertising Errors

In the endeavor to be of service in as many ways as possible to those who sell our products, we employ the services of a clipping bureau which sends us clippings of Kodak dealers' advertisements in their local papers.

Taken as a whole, this advertising averages up very well, and we find a good many making use of the sample advertisements from the Kodak Trade Circular. It is evident in some cases, however, that the whole proposition is left up to the newspaper, and that proofs of the advertisement are not read before being printed in the paper.

In quite a few cases we have found the wrong cut being used; for instance, some special model of the Kodak line will be described and illustrated with a Premo or Brownie cut.

One very common error is the running of the cut of the Vest

Pocket Kodak upside down, the compositor evidently taking the leg of the Kodak for a "sight" of some sort.

Again we find the word "Kodak" spelled "Kodac," or "Kodack," and we have even seen a reference to the "Eastern" Kodak Company.

We occasionally see "Brownie Kodaks" and "Premo Kodaks" mentioned; this of course is wrong, as the only cameras manufactured entitled to be called "Kodaks" are those catalogued by us under that name.

The greatest mistake, however, is in advertising *Eastman* Kodaks instead of just Kodaks, because this conveys the inference that there *are* Kodaks other than those manufactured by the Kodak Companies.

The use of the word "Eastman" as a qualifying adjective gives the distinct impression that there are other Kodaks, which of course is not the case, and it is to the decided advantage of your store to have the public understand the facts. "Kodak" is our common-law and registered trade mark.

We originated this trade name; other manufacturers cannot use it on their goods.

We spend many thousands of dollars every year in making this point clear, and it is to your store's advantage also, in impressing the fact.

It is good business to incorporate the phrase, "If it isn't an Eastman it isn't a Kodak," in your advertising, because that gives the truth.

If you have charge of the advertising for your store, won't you please, for our mutual benefit, be careful regarding these important points?

The KODAK SALESMAN

Self-Development

"Salesmanship is the Science of Self-Development." This is the definition of the editor of *Salesmanship*. For there is no field of human endeavor to-day which offers finer opportunities for a man to use to the limit every ounce of capacity he possesses than that of salesmanship.

If I were asked what one quality is absolutely essential in the character of the salesman, I should reply without fear of contradiction: Honesty. Complete honesty in business involves, if you are a salesman, a three-fold relationship:

First: Honesty to one's employer.

Second: Honesty to one's customer.

Third: Honesty to one's self.

If you are an employer, the relationship is still three-fold, including honesty to your clerks, to your customer and to yourself. There are two kinds or degrees of honesty, and the type of man is determined by the kind of honesty he possesses. The first kind we may call a Legal Honesty. The man who possesses it will never take a penny that does not belong to him. His money transactions will be true to the last cent. He will never find himself in conflict with the law. This sort of honesty carefully observes the letter of the law, rendering unto Caesar the things which are Caesar's—and not a nickel more!

This class includes the perfectly honest clock-watching salesman. He gives to his employer just what he has bargained to give. His customer can make no complaint because he is sure he is being honestly dealt with. And to be honest with employer and with customer is wholly desirable and admirable.

But there is another sort of honesty even more desirable and ad-

mirable. A very ancient writer once said: "The letter of the law killeth, but the spirit giveth life." This second kind of honesty may be termed the spiritual. Not satisfied with rendering unto employer or customer exactly his dues, the spiritually honest person recognizes that his highest duty is to be honest with himself.

A man's employer might never discover how much shirking had been done, or how far short the actual accomplishment has fallen below what was possible. Or the customer might never discover small deceptions. But an honest man can not escape himself, be he salesman or proprietor. And unless he is willing to cast up accounts with himself—to face the issues of his conduct fairly and squarely, to look himself straight in the eye and demand, "Have you done the best you could to-day for the man you hope to become?" he is not truly an honest man. For no matter whether we happen to be employed or employer, as salesmen we are working first, last and always for self-development. And this is the real meaning of salesmanship."

*Yes we know you
are busy—*

But—

*Fill out the
"KODAKERY"
Subscription Blanks*

The KODAK SALESMAN

Side Talk

We are all "touchy," so to speak, over remarks of which we hear but a part. So we must be particularly careful when customers are around not to voice any remarks in *sotto voce* which can be so easily misconstrued. How often you hear your friends voice their sentiments regarding some salesperson whom they have met in their shopping tour, and how often the expression, "It will be a long time before I go into that department again," is flaunted. In many cases it is some little innocent facial expression or side-remark that has touched the sensitiveness of the customer.

In one of the yard goods sections while a salesman was cutting some samples for a customer another salesman asked him, "What's doing to-day?" and the reply was, "All I have been doing is cutting samples." The customer overheard this, and, saying that she would not cause any one any unnecessary trouble, flew out of the store quite insulted. She does not hesitate to tell of the incident to her friends.

Another woman was going up in an elevator at the close of one particularly busy day. She was quite stout and, like most stout women, was quite sensitive about it. When the top floor was reached, the operator spoke to the elevator man who happened to have his car alongside, "Some heavy freight to-day, Jack." That was enough for the stout lady. The store has had a black eye in her opinion ever since.

A man came into the store and purchased a suit of clothes. He was not Adonis, and he evidently knew it. There were alterations needed, and the salesman, who was a close friend of the fitter, not the customer, called out in a spirit of jolly-ing, "Joe, come over here and give this man one of those elegant Beau

Brummel fits of yours." The customer thinks to this day that he noted a glint in the salesman's eye which meant he was the butt of a joke about his appearance, and never again for him in that department.

Another incident was of a woman who had the salesperson showing about all the goods he had at his command. With the counter heaped high the salesperson spoke across the aisle to a fellow-worker, "I'm moving to-day." The customer, who was high on our charge list, never forgot that and has shunned that particular section since then.

The best plan for the house and for yourself is to attend strictly to business in a gentlemanly or womanly way; for the side talk gets you nothing, only into trouble, and keeping your mind on your work certainly does only good.—*Store Topics*.

Window Trimming Helps

Dirty windows will ruin the effect of the most elaborate display. If you let your windows go dirty, people will think *you are equally careless with your stock*.

Cloudy days are ideal for cleaning windows. Windows washed when the sun is shining are apt to be streaky. The water dries so quickly.

Linen leaves lint, so use cotton. Tissue paper is still better, as it leaves a higher polish. Cloths should not be used a second time unless first washed thoroughly in soap-suds.

Warm water diluted with ammonia cleans and polishes beautifully. Simplicity in window display means strength. Don't overload the display. People stop but a moment or two. A simple display is quickly grasped. Anything that detracts from the goods should be avoided.

The KODAK SALESMAN

"Anything Else To-day?"

Commenting on the negative value of the stock query, "Anything else to-day?" the Philadelphia Retail Public Ledger tells how the proprietor of a men's furnishing goods store found a remedy.

Now, the first thing in the morning every clerk in his store gathers at a little meeting which decides what article is to be pushed during the day. As a general rule it is some accessory of dress, not very expensive, but usually in considerable demand. One day it will be garters, on another day belts or suspenders will be the item selected, while a special design of cravat or handkerchief will be chosen for another day's business.

Under this plan, when a customer has purchased or looked at the article he had in mind upon entering the store, the clerk does not have to ask a general question, but can say, "May I show you these garters (or belts or cravats)? I think you would like them."

A record is kept of the different articles pushed during the week, and of the total number of sales made by each clerk—both general sales and sales of the selected goods. The clerk who sells the largest number of the "special items" during any one week receives a small cash prize and the proprietor is authority for the statement that this plan has resulted in an extremely large percentage of "suggestion sales."

"In fact," says the proprietor, "it has worked so well in my store that I don't see why it couldn't be tried in every retail establishment. The very fact that clerks themselves select the items to be pushed each day gives them an interest in the plan, and the stimulus of competition is afforded by their eagerness to capture the prize each week."

Good Will

It was Christmas morning. In the wee small hours before the rest of the family had awakened to the realization that Christmas had come, he crept slowly downstairs and peered into the front room to see if the sled that he had wanted so badly had arrived. It was there, just the sled that he had wanted, even to the color. Quietly he crept back to bed and lay there thinking of the crisp snow which covered the hills.

Breakfast was an ordeal. It is hard to understand why one must eat when one has a new sled. But even disagreeable things must end, and finally he was ready to begin his day's sport when he discovered that the sled had no rope. From attic to cellar he searched without success until his eye finally rested on the family clothesline hanging in its accustomed place. The next week the clothesline was found to be too short. Why, oh why, had not the dealer furnished a rope.

Now the editor is buying sleds for his youngsters and still the dealers forget to furnish ropes. They are neglecting an opportunity to secure the good will of the youngsters and through them the patronage of the parents. The few feet of rope necessary for a sled is of small importance to a dealer but vital to the youngster. Why not cement the friendship which the purchase of a sled always begins by furnishing a rope? It will pay well before the year has passed.

As the writer was dictating, his friend at the next desk remarked, "If you haven't bought your sled, I'll tell you where to get it. I bought one for my boy and they put a rope on it. I buy all my hardware there now. They are up-to-date!"

The moral of this little story is obvious.

The man that tries
to mend his ways
generally finds that a
lot of the parts are
missing.



The KODAK SALESMAN



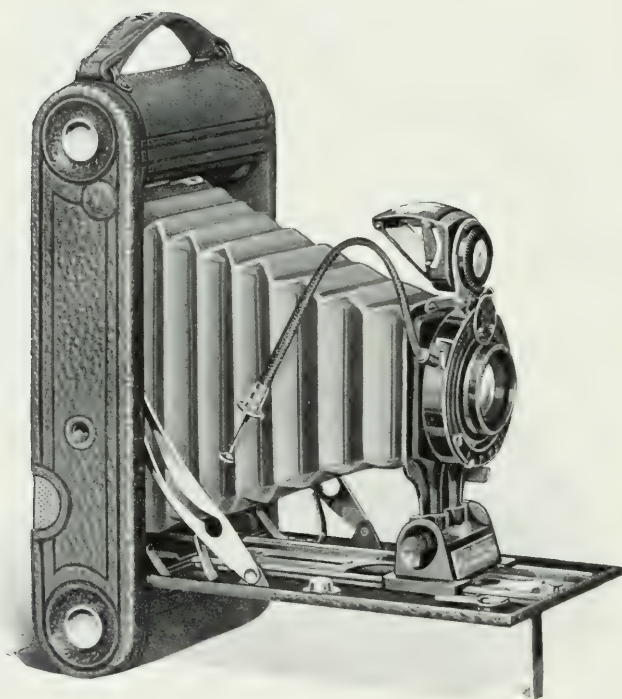
FEBRUARY, 1919

A Hen doesn't quit
scratching because the
worms are scarce.

The Advance.

IT BEHOOVES every worker, in whatever post of responsibility, to study his work. Analyze it, puzzle over it, try to improve its methods and its results. Every boss is looking for help from the worker who can devise a newer, better way of performing an old task.

—*Frank A. Fall.*



Available with Single Lens

2c Autographic Kodak Jr., with Meniscus Achro-	
matic Lens	\$15.50

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

FEBRUARY, 1919

No. 1

BETWEEN US.

What do you read?

If you only read the sporting page in the newspapers, and now and then a little light fiction you are missing a lot.

From a business standpoint you should read the photographic journals carefully, including the advertisements; by so doing you will keep yourself posted on what is doing and on what is new in your business world.

Good fiction is all right as it stimulates the imagination, but be sure it is good. If you don't know Shakespeare, Dickens, Mark Twain, and Victor Hugo, you have deprived yourself of many pleasant hours.

Read good books and plenty of them; include in your literary menu some of the solid, substantial reading as well, so as to balance your mental ration.

Good literature will do much to broaden your vision and to make your life worth while.

The KODAK SALESMAN

The Value of Persistence

It is *persistent* advertising that establishes a reputation, a prestige or a name. A certain large soap firm discontinued their advertising for a year and it is said to have cost them the profits of two years' business to catch up. Many firms throughout this war have been unable to supply their regular peacetime goods, owing to war contracts; but have they stopped their advertising? Certainly not; on the contrary many have increased their appropriations.

By continually keeping the names of their goods before the buying public, day in and day out, year in and year out, they are sure of sales when their goods are again available. The memory of the people, as a body, is short and it is the province of advertising not to let them forget.

What has all this to do with selling Kodaks? Just this—many stores nowadays are almost departmental in their scope and with such a profusion of lines, some things are going to be featured more than others—get a larger share of window advertising space and be oftener placed in that case in front of the door, which everybody sees. You can't play fast and loose in the photographic game any more than in any other if you hope to be a consistent winner.

We admit that the use of the Kodak during the winter months does not yet equal its use during the summer, but if Kodaks are hidden from view in the quieter period, business will surely suffer during the summer months.

Impress it on everyone's mind that you do sell Kodaks, by making frequent window displays, and when Mr. Smith finally makes up his

mind to invest in some kind of a camera, he will not need to think twice where to go and purchase it.

Sporadic window displays of certain lines may make many extra sales, but it is the steady hammering of repeated displays that brings the kind of business which appreciably lengthens the column of "Net Profit."



Illegible Subscriptions

Rather more frequently than should happen we receive the *Kodakery* subscription blanks so illegibly filled out that it is impossible to decipher them and enter the subscriptions on our list.

In some instances the filled-in blank has the appearance of having been slipped into the salesman's sales book, where it has come in contact with the carbon sheet.

The carbon naturally rubs more or less, and so practically blots out the writing in pencil underneath, making it impossible for us to decipher it.

Again, we will have the name and street address, but no town or province. In such cases we have to check through our long dealers' list to find the town and province, and even then we cannot be sure, because the camera purchaser may be a non-resident of the town where the sale was made.

For our mutual benefit please be careful.



Other things being equal, the man sells the most who asks the most people to buy, most frequently and most persuasively. It certainly pays to ask.

The KODAK SALESMAN

In Winter Time

Right after the holiday season the successful merchant gives a satisfied yawn and settles down to hibernate for a month or so—yes he does—not!

What is the use of advertising Kodaks in the early months of the year, when almost every other person had one given to him for Christmas, and the weather is disagreeable and folks don't go out of doors any more than they have to?

Oh, hum! My, isn't business dull?

Well, business ought to be dull for the man who thinks that way, but fortunately his class is in the minority.

Supposing the Boss suggests that you plan a few newspaper advertisements; you naturally are keenly anxious to have them produce results, so let's see.

We sold a whole lot of Kodaks and other cameras for Christmas, and the other dealers in town must have done almost as well, so maybe the town is temporarily pretty well fed up.

That Smith girl came in yesterday about some little thing she didn't understand about her new Kodak—fixed her up in a jiffy and I'll bet she will spend a lot of money with us, and that man that came in this morning to learn how to make Velox prints—told him how, gave him a copy of the Velox Book, and sold him a gross of paper and a Kodak Amateur Printer.

Why, say, writing these advertisements is *easy*—I'll just tell all those new Kodak owners that our store is *the* place to come for information so that they'll get started right.

Maybe we won't sell many cameras but Oh, you sundries.

Sell Simplicity to the Woman

When you are attempting the sale of a camera to a woman avoid technicalities as much as possible; on the other hand, show her, and impress upon her how very simple the whole process of picture making is the Kodak way.

Here is a story vouched for by a correspondent:

A woman came into a store and said to the clerk, "I want a camera but I don't know anything about cameras."

The clerk began piling Kodaks on the counter, talking the while like an animated catalogue.

"This one," he rattled off, "has double combination lens R.R., focal length $6\frac{1}{4}$ inches, ball bearing shutter, two tripod sockets, brilliant reversible finder and automatic focusing lock."

The lady would interrupt now and then plaintively with "Yes, yes—I really don't know a thing about cameras."

And still he went on with, "Now this one is equipped with a Bausch & Lomb Kodak Anastigmat, *f*.6.3, Lens, Optimo Shutter, operated by cable or finger release, with speeds from one second to one three-hundredth of a second, rising front, collapsible reversible finder, focusing scale, Range Finder, and rack and pinion for focusing."

And she, poor woman, thought that "Range Finders" had something to do with stoves.

And so her bewilderment grew.

As it was, she said finally, "Oh, dear, I'm afraid I could never take pictures," excused herself and went out, her mind in a maze of shutters, releases, finders and focal lengths.

Not only was the sale lost then but forever. She *knows* now that she could never use a camera.

The KODAK SALESMAN

Aid the Beginner

With the passing of the holiday season commences the activities of thousands of new devotees to amateur photography.

To see that these beginners become enthusiastic and expert is a part of your duty, not only to them but to yourself and your store, because the enthusiastic customer is the one who comes back for more.

It is usually not at all difficult to pick out the beginner, and if you are not sure a few tactfully put queries will determine his or her status.

To many even the simplest mechanical device seems complicated and hard to understand, while many others will only hurriedly skim through the pages of the Manual.

The results are that many really ludicrous mistakes are made with a consequent enthusiasm - dampening effect on the makers.

So when a customer comes in for a developing or printing order where the results have not come up to par it will be mighty good business to fully explain the workings of the camera so as to obviate future similar errors.

It is almost impossible to insert a roll of film in a Kodak or Brownie so that the film will face the wrong way, yet it has been done; sometimes the novice will attempt to pass the film under the guide rolls, even going so far as to cut off some of the paper on each side in the endeavor. Usually in such cases the novice will blame the camera as defective as he can not induce the film to reel properly.

Many beginners neglect to study the instructions regarding the operation of the shutter, and will spoil snap shot exposures, because they think they must press the release

twice, once to open, and again to close the shutter.

They also confuse the diaphragm opening markings with the shutter speed markings, and diaphragm down to the smallest opening, thinking they are producing a higher shutter speed.

Again they fail to remember, or never have learned anything about the diaphragms, and so if the diaphragm lever is accidentally moved over to the smallest aperture they go merrily on and so hopelessly under-expose most of their attempts.

The greatest mistake of the beginner consists in the attempting of snap shots indoors, as it is very difficult for him to realize that a very high percentage of the light is absorbed by even the finest plate glass.

Very many people are slow in comprehending anything learned from an instruction book, but will understand instantly if the various operations are performed for them.

Be on the lookout for the beginner, and put him on the right path—and see to it that he receives *Kodakery*.



Give It a Headline

An authority on window trimming spoke truly when he remarked: "Remember that 'all display' is no display; your window is an advertisement—therefore give it a headline."

If your eye happens to rest on the advertisement of John Smith wherein he announces that he carries a full line of groceries, hard and soft coal, kindling, and wall paper, it makes practically no impression upon your mind. But if John Smith should happen to advertise "Ripe

The KODAK SALESMAN

Peaches that just melt in the mouth," and you, being rather partial to that particular fruit, as most of us are, would mentally feel one of said peaches doing the melting act and you would be quite apt to drop into Smith's and invest.

It is just the same way with a window display; you have got to do more than have it tell the people that you carry a certain line of goods—you have got to make them want something you have for sale—otherwise your display is away below par in effectiveness.

Give the people a good reason for taking pictures, and you have started a train of thought that will lead to sales, and sales are what you are after.

In your display avoid a confusion of ideas; make your display suggest one good reason; this reason may not appeal to all, but what of that, because in your next effort you can make a different appeal.

You have the advantage over most other lines because all people are interested in pictures; they will stop to look at a picture or a display of pictures, where they would pass by a display of diamonds and pearls.

The simple display will get its message over the quickest. It is better to have but one good picture in your window than a dozen indifferent ones.

If you use a number of pictures see that they key in with each other.

If you want to carry the idea, "Send pictures from home to the boys still over there," have your display consist of such pictures—mother and father seated in the living room, or a jolly group on the front steps, and the like.

Just landscapes which tie up to no particular home, no matter how artistic they might be, would not key in with this display. On the

other hand, if the head thought in your display were "All out-doors invites your Kodak," a display of good landscapes would harmonize perfectly.

If it is vacation time, and your headline is "Take a Kodak with you," or "A vacation is no vacation without a Kodak," have your pictures tell a vacation story—golf pictures, sailing or canoeing, picnic parties, or camping scenes—they will fit the thought and sell goods.

Give your window display a headline.



Combined Card and Fixture

A very novel effect can be obtained by making the window card both a show card and a display fixture. This is done, according to a writer in *Signs of the Times*, by fastening a small shelf made of quarter-inch wood supported by a wooden bracket underneath to your show card. A mat card is preferred and should be mounted on a straw or corrugated board. The shelf can be painted any color to match the card and colors contained on same. The purpose of this small shelf is to display a piece of the merchandise being advertised by the card. This is specially good for small articles.

The shelf should be made very light and not bulky, which would ruin the appearance of the card. The place where the shelf is to be placed on the card should be planned with the laying out of the design of the card. The shelf should be tacked from behind. This scheme has been used with success and has proven very attractive. It can also be worked nicely on a panelized background.

Confessions of a Salesman



"I KNOW the assistant manager of a big hotel. You know the sort of a job any assistant manager has; he is supposed to do all the things the manager doesn't want to do.

"It seems to me that an assistant hotel manager is supposed to attempt the highly difficult feat of being all things to all men, which, if you have never tried it, is some job I assure you.

"My assistant manager friend seems to get along pretty well though, and one day I asked him if he had any particular rule for his guidance, and he laughed and replied. 'Yes, to try to please all of the people all of the time.'

"In a hotel every one with a grievance, real or fancied, insists on 'seeing the manager,' but the manager by means of some uncanny sixth sense scents trouble on the way, wraps himself in his magic cloak and becomes invisible, leaving the assistant manager to hold the bag.

"My room is too dark, or too light, too high up, too low down, too small, too large; I don't like the wall paper; the porter didn't call for my trunk; the valet sent me up someone else's suit. What's the matter with your dining room service?' and so *ad infinitum*.

"He encounters the gentlemanly souse, the boisterous one, the stranger who insists on having his personal check cashed, the dead beat, the sneak thief, crooked wait-

ers and bell boys—and occasionally a regular human being who is entirely satisfied with everything.

"Yet with all this to contend with he is smiling and urbane to every patron. I have seen him abused by a noisy inebriate, and smile—and I have seen him order the same party ejected and smile—this time anyhow I knew he meant it.

"His job, or the biggest part of it, is to make every patron feel comfortable and secure, and to feel that the hotel is truly a home, if but a temporary one.

"Any salesman can learn a lot from a man with a job like his; he is the sales manager for the hotel—he is more than that—he is the head salesman, whose business it is to sell the hotel and its services to its patrons so that they will come again and pass the good word along to their friends.

"Any business house is largely at the mercy of such of its employees as come in direct contact with its customers.

"A store may handle only the highest grade goods, and have the best of locations, and a finely appointed store, yet if the employees do not make the public feel that the particular store is a good place at which to trade, that store can not succeed.

"Some employees figure the wrong way; they think to themselves, 'This store don't belong to me, so why

The KODAK SALESMAN

should I concern myself beyond trying to get by from day to day?"

"Let us admit that a whole lot of employes do just get by, and perhaps hang on to their job for a good long time, but they don't get much of any other place.

"In the morning they slide into the little old well worn rut, and slide out again when the whistle blows; they are not altogether inefficient but they never get out of the rut they have placed themselves in, because they started by thinking the wrong way.

"My friend, the hotel man, began as a waiter, but he had intelligence enough to know that there was something better ahead if he worked for it. He became a dining room captain; later on he was made head waiter.

"A big hotel was opened in a nearby city, and he was offered the position of steward. It was easy to climb once he had jumped from the bottom rung.

"I don't care whether you work in a store where you and the boss are the whole staff, or if you are one of a thousand or so of employes; if you work for that store just as if you owned it you are going to get ahead—you just can not help it.

"Your big job may not be with your present employer but you can always fit yourself for the big job wherever you are.

"You will find some people deep in a rut and they will tell you that they never did have any luck and that they haven't any 'pull'—Rot! The man who depends upon 'pull' usually has to be *pushed*.

"If you want to get ahead, grab hold of the rope of opportunity and do the pulling yourself."



Attitude

I once had an interesting conversation with a very successful salesman of dress goods. He told me one of the big reasons for his success was the attitude he took toward the materials he had to sell. Whenever he was given a new allotment of goods to dispose of he always would hie himself to some quiet corner with a sample of the new material and endeavor to concentrate his attention in a favorable bent upon the goods. At first, he declared, the tendency would be to think what awful, unattractive stuff it was. Such a thought, however, would get short shrift. It was his duty to sell that material and in order to sell it properly he had to believe in it. Accordingly he would examine it carefully, painstakingly so, in fact, and look for good points only. In other words, he would deliberately try to build up a favorable attitude toward it. "Pretty soon," he asserted, "I'd begin to think the stuff wasn't so bad after all and finally after studying it an hour or more I'd actually believe that it was just about as fine a piece of goods as I had ever seen. Then I could go out and sell it."

Attitude is everything in practically every undertaking we make. If one builds up a favorable attitude toward his job and makes himself think that it is important and very necessary and that he should enthruse over every phase of it he will easily make a success of it.

It isn't every man who can reap his reward without cutting his fingers.

You can buy a machine to do your adding for you, but not your thinking.

The KODAK SALESMAN

The Woman Customer

In selling amateur photographic supplies the woman customer is frequently encountered, so the best way to sell her so as to make her a friend of the house and the salesman is well worth consideration.

Frank E. Fehlman discusses this subject in a highly interesting and instructive manner. He remarks:

"It has only been recently that the psychologist and the keen student of human nature have found out that women are more generally interested in *people*, while men are more generally interested in *things*.

"Of course there is no hard and fast line to be drawn between selling to men and selling to women, but in general a man will give more attention to the *merchandise* while the woman will give more attention to the *personality of the salesman*. That is just as true when a man is buying of a man and a woman of a woman as it is when customer and salesperson are of opposite sex. Department stores and other stores selling largely to women know that salespeople of attractive personality are absolutely necessary to the success of the business. A saleswoman who inspires dislike or distrust shows very poor results in any line of goods she may attempt to sell.

"Now suppose you are selling a ham. In the table below you will find the points the man customer is probably thinking of and the points that a woman customer is probably thinking of.

"The man thinks—

"What will this ham weigh?

"Is it high grade meat?

"Is it in perfect condition?

"Is the price right?

"How many meals will it make?

"It is highly probable that he never thinks about the salesperson

at all. On the other hand let us suppose a woman is buying the ham. Her mental operations are something like this. The woman thinks—

"Is this salesman sincere?

"Does he know anything about meat?

"Is he cleanly and tidy?

"Does he remember me as a former customer?

"May I safely rely upon his advice?

"The man's training and business life compel him to be interested in things—in shoes, or soap, or sugar, or structural iron, or rubber, or drugs, or automobiles. Whatever his occupation he is compelled to be to some degree a student of commodities. While he can be led on by an intelligent salesman, he likes to think that he is above the average when it comes to deciding on the actual merits of goods and material.

"The woman buyer is primarily interested in the character of the salesperson. Of course she is going to use a good deal of her own natural talent and experience when it comes to selecting merchandise, but in the main she would rather accept the word of the salesman than her own judgment, provided he passes the mental tests which she unconsciously subjects him to as she makes her purchase.

"Women will go out of their way times without number to have the same person sell them or serve them. They like to have the same hair-dresser, the same manicure, the same nurse, the same doctor, time after time.

"Even for any ordinary small purchase—and this is well worth knowing—they will wait in a store until the salesman they are used to seeing is at leisure to serve them. Men will not do this or they will do it very rarely.

The KODAK SALESMAN

"Hundreds of tests have been made in the last few years to find out whether men or women differ in their mental processes. The only difference that science has been able to establish clearly is this one just discussed—that women are interested chiefly in people while men are interested chiefly in things.

"The salesman in a store where the great majority of customers are women, must make up his mind to the fact that his personality is under the closest scrutiny. He must be careful of his appearance, his manners, his speech. He must show a respectful interest in his customers' affairs. A market man in a certain large town, whose brother is the leading doctor, has a practical monopoly of the good trade. His envious competitors say that this is not on account of his merchandise, or his prices, or his good store service, but because he finds out who is sick in his customers' families and never forgets to inquire for them.

"One thing is certain: when a young man in business can get two dozen women to allude to him regularly as 'that nice young man at Blanks,' he has made a long stride toward that success of personality which is invaluable in selling to women customers."



Dummy Film Packs

For the purpose of aiding dealers and their salesmen in demonstrating the advantages of the Premo Film Pack System, we have been supplying, upon request, *dummy* film packs in the $2\frac{1}{4} \times 3\frac{1}{4}$ size.

These dummy film packs do not contain film, a sheet of thin paper taking the place of the film, and

their sole use is to show the manner of loading and operating.

Across the face of the carton of these demonstration film packs is stamped "For Demonstration Only," and pasted across the back of the carton is a label, "This Pack does not contain *Film*. Use for demonstration only."

In spite of these warning markings the dummy film packs have been known to have been placed in stock through inadvertence, and sold to customers.

Please exercise caution that this does not happen in your store.



The March "Kodakery"

Every amateur can read with profit the many useful and instructive articles in the March issue of *Kodakery*.

"Spotting Negatives and Prints," is a thoroughly practical article which will do much to improve the quality of the amateur's work if the advice is followed.

"Cold Developers" is really a short discourse on the correct temperature for developing solutions—an important topic in all seasons.

"The Technically Perfect Negative" forms Chapter X of Dr. Mees' most interesting series on "The Fundamentals of Photography."

Snow scenes are of rare beauty when correctly photographed: "Printing for the Foreground Tones of Snow Scenes" will be found most timely.

"Detail in Pictures of Snow Scenes" explains how those uninteresting foregrounds of white snow, which so often characterize the amateur's work in winter time, may be improved.





Ten Minutes *with the Boss*

JUST before inventory time, Sam, I always get out the last preceding inventory and go over it carefully, and the column headed 'Net Profit' receives my thoughtful consideration.

"Business has been mighty good, Sam, and I hope to see the amount in the 'Net Profit' column of our next inventory show a healthy increase, but no matter how great an increase is shown I am always wondering if we couldn't have made it more.

"Even with a highly systematized business there are bound to be leaks that could have been avoided, and I am always looking for ways to plug them up.

"One great source of loss in many stores, Sam, is forgotten charges, and even with our modern system, Sam, I venture to say that we suffer from this cause to some extent.

"I happened to pick up a book, Sammy, with the title 'Where Have My Profits Gone?' and I found it mighty interesting though a bit disconcerting reading.

"Speaking of forgotten charges, the author remarks that a forgotten charge is a six time loss. The cost of the goods is lost; the profit that should have been made on the sale is lost; the time taken to make the same is lost, which time could have been spent profitably in other work. The labor of handling the goods,

that is, while making the sale, is lost; the development of carelessness, which develops disloyalty, which develops questionable practices, which develops actual thieving, is a loss—a serious loss. Then there is the loss from tracing the loss.

"Thus the forgotten charge, or the forgotten record, is a greater loss than if the goods were destroyed by fire, for you carry fire insurance and you will be reimbursed for a fire loss.

"Now, Sam, both of us may feel pretty sure that we never neglect to record a charge item, and that the rest of the boys are equally careful, but there is a story of a merchant that felt the same way as we do, Sam, and was sure his loss from forgotten charges didn't amount to anything.

"To prove his contention he called a meeting of his salespeople and told them that he would put twenty-five cents into a jack-pot every time one clerk saw another forget to charge or record a sale. Nobody was to say anything about what he saw each day. Every night each clerk would write out exactly what he had seen that day, seal it in an envelope and hand it in to the proprietor. At the end of the week the clerk who had forgotten the least number of times was to take three-fourths of the money in the jack-pot; the remaining one-fourth was

The KODAK SALESMAN

to go to the clerk who had the next best record.

"The end of the story is that the proprietor was so startled and alarmed at the end of the first week that he changed his entire system.

"Profits also vanish from stock depreciation; a certain amount of depreciation is of course inevitable through accident, but more through carelessness.

"I know we are all careful here, Sam, in the way we store our breakable goods, and also in storing sensitized goods; just the same, Sam, it will be well to caution any new help we may employ to always, when placing goods in stock, put the newest emulsions back of those already on the shelves, so that the older goods will be sold first and so reduce to the minimum our stock of out-dated film and papers.

"I remember a good many years ago, Sam, when I was a whole lot greener than I am now, we moved into a new store. I was naturally highly impatient to get in and so could hardly wait for the paint to dry.

"We had a big storage closet for our papers, so in they went and it all went bad because of the fumes from the paint and varnish, which had not had time to evaporate.

"Another time we had a lot of plates stored in the basement. The cases were stored right on the floor because the basement was bone-dry, but one night a water pipe burst and flooded the cellar an inch or so in depth, just enough to thoroughly soak through the bottom of the cases.

"You don't notice any plate cases stored right on the basement floor here do you, Sam?

"If you give a very small mouse the opportunity he can soon gnaw a mighty big hole in a cheese, Sam-

my, and the only way to prevent nicks in our profits is to exercise eternal vigilance in preventing the preventable losses.

"Talk this over with the boys, Sam, so that when we look over the next inventory figures the net profit column will show the highest possible increase."



Even though you may have read Mark Twain's "Sermon to Salesmen" it will do you no harm to read it again.

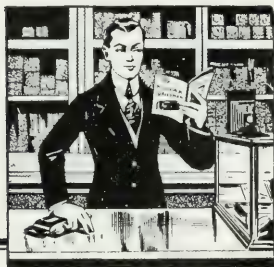
"The pastor was the most eloquent orator I ever listened to," said Mark. "He painted the benighted condition of the heathen so clearly that my deepest compassion was aroused and I resolved to break a life-long habit and contribute a dollar to teach the Gospel. As the speaker proceeded I decided to give five dollars and then ten. Finally I knew it would be my duty to give all the cash I had with me—\$20. The pleadings of the orator wrought upon me still further and I decided to borrow \$20 from my friend in the next pew and give that also.

"That was the time to take up the collection.

"However, the speaker proceeded and I gradually lost interest and dropped off into a sweet slumber. When the usher woke me up by prodding me in the ribs with the collection plate, I not only refused to contribute, but am ashamed to state I stole 15c. from the plate."



Noah was six hundred years old before he learned to build the ark. Don't lose your grip.



The Primary Page *for the* Beginner Behind the Counter

THIS is one of the most important times of the year—the other important times are the other eleven months—to thoroughly post yourself on all the photographic sundries carried in stock.

Every Christmas gift of a Kodak or Brownie starts a new enthusiast eager to learn—and to spend—but without knowledge of the many helpful accessories to be had.

Always bear in mind that while you are accustomed to seeing these things on display they are absolutely new, and of absorbing interest to the beginner if you will but show and explain them.

To explain and sell sundries you must know them—not merely the name, but just how and where they can be used to advantage by the amateur.

It hardly seems necessary to enumerate the various sundries or to afford any detailed explanation of them, because you have only to study your catalogs for this information.

It may, however, be of some advantage to cite a few instances as to how to best bring some particular accessory to the attention of the customer.

There are two good occasions for introducing an accessory: one is when going over a developing and printing order, as you can then get a line not only as to how the customer is progressing, but also the

class of work he is seemingly most interested in.

If you note that he has some landscape negatives which lack detail in the shadows, or has been attempting a bit of home portraiture you will be safe in assuming that he would be interested in a tripod for use in making "Time" exposures.

Home portraiture would lead naturally to the use of the Kodak Portrait Attachment. One salesman when showing the Kodak portrait Attachment accidentally—on purpose—always gets hold of a color filter first, then noting his seeming mistake he allows the filter to remain on the counter while he reaches for a Portrait Attachment. After he has sold the Portrait Attachment, the customer will nine times out of ten have noticed that the color filter is yellow, and ask why the difference, and what the filter is for, so in very many instances he makes a sale of both articles.

If upon suggesting a tripod the customer says he is supplied, he has paved the way to your showing him the Universal Tripod Head, the Universal Clamp and the Kodapod.

If he is a Vest Pocket Kodak devotee you will always be safe in showing the Vest Pocket Kodak Tripod Adapter and one of the Kodak Metal Tripods.

If he has some prints of groups, and you note he is not included, he

The KODAK SALESMAN

will be mighty apt to be interested in the Kodak Self Timer.

When you note flashlight pictures in his order—you can usually tell them by the shadows of some of the objects—you can show him the Flash Sheet Holder.

If he has some extra nice landscape pictures, praise them up a bit and inquire if he has ever attempted to color them; if not, here is your opening to show the Velox Transparent Water Color Outfit.

You can always show the Eastman Film Negative Albums when delivering a developing order, and if he pulls a bunch of loose prints from his pocket to show you, he has opened the way for a possible album sale.

Every specific item asked for by the customer should call to your mind some related item; do not be afraid to tactfully suggest them even if you are sometimes turned down.

In the great majority of cases the customer will appreciate your interest in him and will be glad to examine the article you propose.

Never say "Anything else today," because the customer will almost automatically say "No"; but *suggest* something that *fits in* with what he has called for, and you have him attracted instead of repelled.

The other good opportunity for introducing sundries is when the customer is waiting for his package or change.

Watch him; usually his eye will be attracted by something in one of the display cases—follow his glance and then silently reach for the article and place it in his hands.

When you have done this you have his *attention centered* on the article; allow him to examine it at close range and then wait for his

query, which is sure to come—then is your opportunity.

But first post yourself thoroughly on all the sundries and their relation to the other things in stock so you can instantly call them to mind.

When you have done this you are well on the way to graduation from the primary class.



Letters That Sell

There is an art in writing letters, and particularly in writing business letters.

Naturally a business letter should be strictly business, unless the recipient be well known to the writer, when a more personal or intimate tone may be employed.

If you have never seen the man from whom you receive a letter, or do not know personally anyone connected with the firm with whom you may have correspondence, you are sure to judge the individual or firm by the letters you receive from them.

In letters designed to retain the trade of a customer or to make a new one, the successful correspondent manages in some way to get a friendly tone so that the reader will feel that the house is really interested in him, and will give him good service as well as good goods.

In *The Mailbag*, a publication devoted to the art of business getting by mail, recently appeared a story, and a true one—demonstrating the selling power of the right sort of a letter.

A man owning a home in a good neighborhood found that the house next door was for sale, and so he was naturally somewhat anxious that it be purchased by a desirable person, so it occurred to him to

The KODAK SALESMAN

write a letter to some of his friends, and some other desirable prospects. This is the letter he wrote:

The house next door to mine in Lakewood is for sale. I am in hopes it will be purchased by some real citizen who will make a good neighbor. It occurred to me that you or some one of your friends might be interested and that I may be the means of doing you a good turn as well as myself, to say nothing of Dr. W. H. Kinnicut, who owns the place.

Dr. Kinnicut had the house built for himself and lived in it until he moved to Shaker Heights on account of some interests there. It is an eight-room frame house (9 counting the third floor, which is finished) with a comfortable porch, at 1579 Wyandotte Avenue, just far enough from both the Detroit Avenue and Madison Avenue car lines, but handy to each.

On the lot 50x100, are five large trees, three of which are magnificent oaks, affording a delightful place. Song birds are plentiful.

Then, too, my better seven-eighths and myself have actually been accused of being good neighbors and we admit it. The kind that won't hesitate to borrow your tools, eggs and sugar so that you may feel perfectly free to do the same. When Dr. Kinnicut moved away I had to buy a Stilson wrench, and I notice he now has a new lawn mower. I've just bought a new grindstone!

I don't drive a Ford and never drive over town or come back light. Am having the Bus painted (the wheels white). It will carry my family of three and one of four.

Mrs. Boughton and I play bridge, Pinochle, Five-Hundred, Cribbage, Pedro, Pitch and Mumblety Peg.

I don't know what the doctor wants for the place. I know it is worth \$6,000, and believe it can be bought for considerably less. He doesn't know I am sending you this letter; he's so modest he might object.

If interested, you can get him at Main 5680, or me at Main 4482.

Sincerely yours,

FRANK M. BOUGHTON

The house next door was sold. It was sold the minute those letters were delivered to their recipients.

Why? Because Mr. Boughton is a salesman? Partly! Because he sent some letters to his friends?

Partly. Mostly, however, because he did not try to sell a house so much as he tried to sell the Boughtons as neighbors. When he did that all material considerations withdrew to the background and the one thing that remained, that got home, that kindled interest, was simply the very humaneness of the appeal. Virtually the message was: "I'm a good neighbor and I want a good neighbor." And who could resist that whimsical description of those neighborly qualities?



The Upper Part

In laying out your window display don't forget that the top of the window is important. Many window decorators give most of their attention to the lower portion of the window, which is quickest seen by the passerby, forgetting that the man on the outer edge of the sidewalk may have his attention attracted by the upper part of the window quicker than by the lower part, particularly if the sidewalk is crowded, so that the lower part will be more or less hidden from his view.

Furthermore, to neglect the upper portion of the window means that when the display as a whole is viewed, the upper portion will look unfinished and the whole window have an air of incompleteness. Finish off the upper part of your window as carefully as the lower and don't forget to have one or two striking features there that can be seen from a distance.—*Tobacco.*



The hopeless man is he,
who,
having blundered,
is unable
to cash in on the
experience.

"KODAK"

Is our Registered
and common-law
Trade-Mark and
cannot be right-
fully applied
except to goods of
our manufacture.

*If it isn't an Eastman, it
isn't a Kodak*

CANADIAN KODAK
CO., LIMITED

TORONTO - - CANADA

The KODAK SALESMAN



MARCH, 1919

**"After all, the one big
boss is the customer."**

Gibsons

THE SECRET OF SUCCESS

By THOMAS DREIER

THE secret of success is not a secret. Nor is it something new. Nor is it something hard to secure. To become more successful, become more efficient. Do the little things better. So work that you will require less supervision. The least supervision is needed by the person who makes the fewest mistakes.

Do what you can do and what you should do for the institution for which you are working, and do it in the right way, and the size of your income will take care of itself. Let your aim ever be to better the work you are doing. But remember always that you cannot better the work you are doing without bettering yourself.

The thoughts that you think, the words that you speak, and the deeds you perform are making you either better or worse. Realize with Henley that you are the master of your fate and the captain of your soul. You can be what you will to be. Forget yourself in rendering service to others. As an employee, strive to make yourself of greater value to your employer.

Look upon yourself as a manufacturer. Think of yourself as being in a business for yourself. Regard yourself as a maker and seller of service and ever bend your thought and your energies toward the improvement of your product. The wise manufacturer never injures his machinery wilfully. Your body, your mind, your soul serve as your plant.

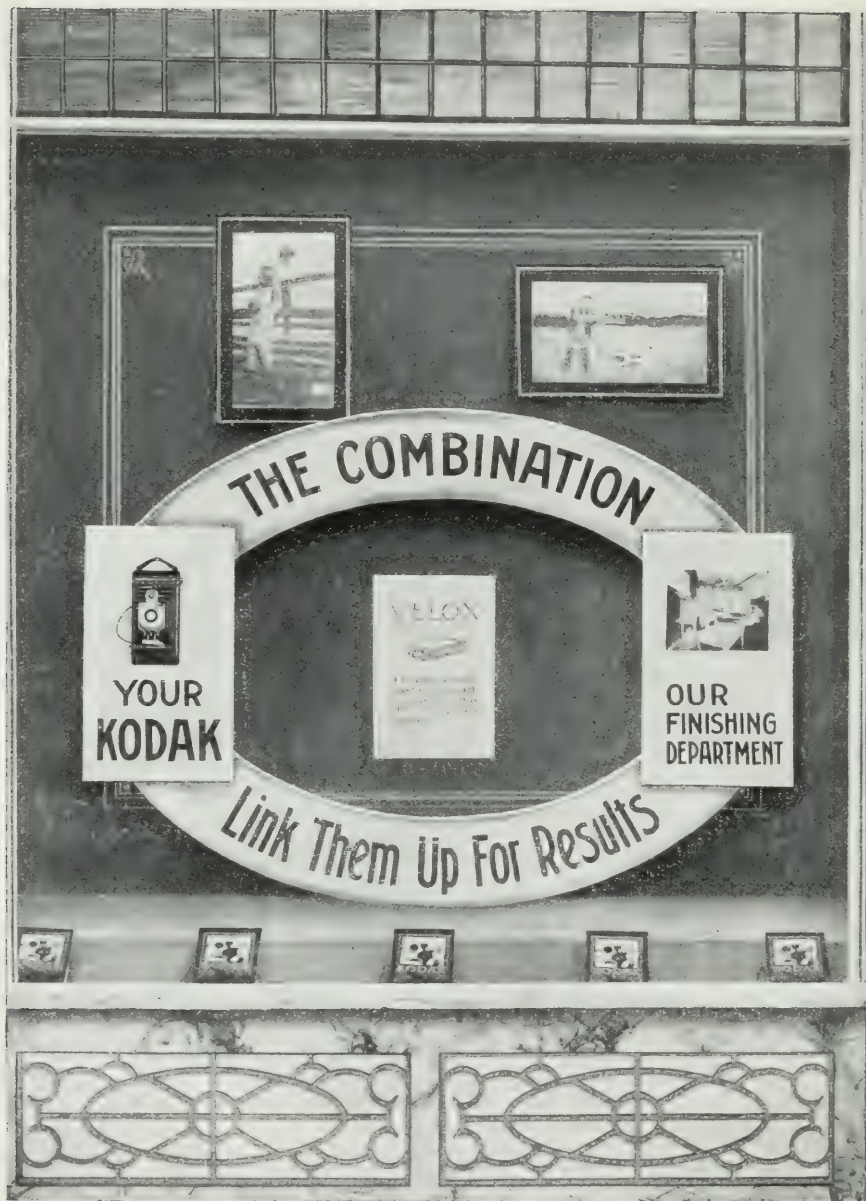
Eat and drink only that which will nourish your body, entertain only those thoughts that will enrich your mind, and if you feed your body with the best physical food and your mind with the best mental food, you will build up a Service Factory that will find its products in constant demand.

The world is hungry for Quality Service. It wants to pay for it. It is paying for all it can get. The market is not crowded.

There is a chance for you right now.

There is a chance for you right where you are.

The time to start is NOW.



To Make Business for Your Finishing Department
(See Page 4)

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

MARCH, 1919

No. 2

BETWEEN US.

The Boss has a pretty easy time of it.

If he wants to come down half an hour late in the morning, or take two hours for lunch, or put on his hat and leave the store any time he wants to, he can.

If he doesn't want to wait upon a customer, he doesn't have to, and he can spend all the time he wants to in listening to the traveling men—

While you are expected to get down on time, back from lunch on time, and be on the job all the time, but when you quit at night you are through for the day—

But the Boss is never through; in spite of himself he carries his job with him clear around the clock.

He is responsible not only for his own acts, but for every act of the store organization; he is responsible to you, for you, and to the customers.

When you get to be the Boss you will sometime sigh for the easy days when you had someone to boss you.

The KODAK SALESMAN

House the Homeless

The latest print census shows that one hundred and eighteen million four hundred and twenty-seven thousand and some odd amateur photographs are seeking a permanent home.

Notwithstanding that a good many of these pictures are "speaking" likenesses they are unable to voice their wishes, or to put in a want ad., and so express their discontent by hiding in library table drawers, or crumbling to bits in the pockets of their possessors.

Now a good print (and every print is a good print to its maker) deserves better treatment than this, and as your success is in a large measure dependent upon them, it is up to you in assisting them to find comfortable quarters.

Right in your stock is a highly satisfactory assortment of print homes; homes for large or small print families, and large or small prints, and to suit purses of varied depths, and all with modern improvements.

When you think of all these homeless prints just stop and ask yourself this question: "Am I really *selling* albums or do I just allow an occasional customer to *buy* one?"

Every delivery of an order of prints affords an opportunity to show albums. Here is one little method that has sold a good many: Select from the order four good prints; take an album of suitable size from stock, and arrange the prints on one of its pages, and then casually remark: "They look pretty well, don't they?" or, "How do you like this arrangement?"

If you start by asking the customer if he is interested in albums he will usually and automatically say "No," because such is the working of the average human mind, but by

following the above, or some similar method, he is bound to evince some interest.

Often he will suggest a different arrangement of prints on the page, or pull additional prints from his pocket to see how they would look—anyhow you have him started towards a sale.

Follow up this idea and watch your sales sheet lengthen.



Feature Your Finishing

You do amateur finishing and turn out first quality work—sure you do, so why not emphasize the fact by means of your display window?

You can put a card in your window, and others in your store announcing the fact that you do developing, printing and enlarging, and such cards will, without doubt, bring you business. But where you make your entire display feature your finishing department you impress the public with the fact that your finishing department must be quite an important part of your business—and this thought is naturally followed by one to the effect that if this department is a big part of your business it must be because of the excellence of your work.

On page 2 we offer a suggestion for such a display. This display is adapted to either a small or large window. If a very large window is at your disposal this display can be used as the center piece, but when you use it that way do not crowd it; leave plenty of room on each side of it, and place nothing of any prominence in front of it, or you will lose the effect.

The KODAK SALESMAN

So They May Know

Coincident with the beginning of the war private building operations fell off to a very great degree, because practically all available material and men were needed for war purposes.

A young man owning a lumber mill, whose principal output had been sash, doors and interior trim for dwellings, obtained sufficient war contracts to keep his mill running to full capacity, but he was naturally concerned as to conditions following the end of the war.

Everything pointed to heavy building operations after the war, and he naturally wanted to get his full share.

He figured this way: People have learned to save, and have saved money through high wages, and investment in Victory Bonds and War Savings Stamps, and a whole lot of this money is going to be invested in homes, or in additions to and other improvements on homes already constructed.

He said during the war I am going to pay a whole lot of attention to the wants of the small consumers, to afford them a service they did not expect. If a man calls up and says he wants just a couple of boards I am going to see that he gets them, or if he wants to know how much lumber it will take to build a chicken or a dog-house, and how to build it we are going to give him the information. I have a specially trained girl to answer the phone, and she is some business getter; if she can not give the information off hand she will obtain the customer's number and call him back at the earliest possible moment.

After the war some of these people are going to use a whole lot of my goods, and if I have treated

them well they are pretty sure to remember it.

He was running a small card in the daily papers, the usual thing: "The Blank Lumber Company,—Sash, Doors, and Trim, 114 Blank Street, Phone Main 444."

It was suggested to him that he use in some of his ads. some of his own phraseology—"If you need a couple of boards or a few feet of two by fours call up Phone Main 444,—The Blank Lumber Company."

A series of such advertisements was prepared and run with excellent results. They were a success because the wording was different from the stereotyped formal tone, because the company offered an unusual and real service, and because the promises implied in the advertising were faithfully carried out.

There would seem to be possibilities in this sort of advertising for the dealer in photographic supplies.

He can be of real service to the amateur in many ways, and it would seem to be good business to occasionally call attention to the willingness of the store to afford it.

Many people are diffident; they hesitate to bring their small troubles or wants to the store because they imagine the store will not care to bother with them, which is bad for both the customer and the store.

The customer who knows that he is welcome to every service the store can give, and who makes intelligent use of intelligent service becomes that best of all advertisers—the satisfied customer.



Many a man who can hear Pleasure whisper a mile away can't hear Duty when it shouts in his ear through a megaphone.

Confessions of a Salesman



“WHEN I was a young chap of nineteen or twenty, a life insurance man camped on my trail in the endeavor to sell me a twenty-year policy.

“He put rows of figures down on a pad, and hurled statistics at me until the whole scheme seemed just as simple to me as untangling a dish of spaghetti.

“When you are twenty, twenty years seems a most tremendously long while, so I couldn’t by any stretch of my imagination visualize my condition at so advanced an age, or appreciate the value of a paid-up policy as a means of prevention from becoming an object of charity. He didn’t get my name on the dotted line.

“A little later another agent tackled me, but he went at it in a different way. He didn’t talk protection in my declining years from over the hills to the poor house; in fact, he turned the proposition squarely around.

“Here was I a young man just entering business life with quite a possibility within a few years of wishing to engage in business for myself. Now every cent I put into life insurance was an investment. After my policy had run a certain length of time I could, in case of necessity, borrow from the company a certain percentage of the value of my policy, and still have the insurance protection.

“He said that if I engaged in

business for myself and wanted some accommodation from the bank, the fact that I had been wise enough to invest in a policy with a good company would do much to put me on a good footing with the bank.

“All the way through he talked to me in terms that I could understand; he talked investment instead of protection, and did not place the reward so far in the future as to be beyond my comprehension.

“He sold me because he talked to me from *my side of the fence*.

“That is one of the big, open secrets of success in selling; the ability to visualize your proposition from the standpoint of the customer rather than from your own.

“I was in a barber shop the other day getting fixed up a bit, and along towards the closing of the ceremonies the barber suggested applying some brand of dope to my dome. Now the upper section of my cranial structure has just about as much hair upon it as a meadow in Northern France has grass, so I grinned at the barber and asked him if it would make my hair grow.

“I didn’t get the expected answer. He looked me square in the eye and said, ‘No sir, it will not,’ and then he proceeded to explain that the scalp of one whose curly locks had gone hence needed a little oiling up occasionally, and he painted such a word picture of how good I would

The KODAK SALESMAN

feel afterwards that he increased my check by fifty cents.

"I have a friend in the piano business, and he tells me that he but rarely talks *piano* in making a sale. He talks *music*, of its delights and refining influence in the home, so that when he has sold the customer on that the selection of the instrument is but incidental.

"Just the same he is not so foolish as to have but this one selling argument, which would but little apply where the prospective customer was an accomplished musician. In such a case he would naturally talk tone and action, and quite possibly style, because the customer had already been sold as to the value of music.

"There are three essentials in selling: Full knowledge of the goods and their uses, a knowledge of human nature, and enthusiasm.

"Another thing—the good salesman is never a grouch nor a pessimist; he really likes other human beings, and because of this liking he finds it easy to put himself in their place, and easy to sell them, because they subconsciously know he is there to serve them to the best of his ability.

"If you find that you are not a good 'closer,' that you have been losing more sales than you should, I believe you will find the reason somewhere among the points I have just been discussing.

"Do you know the goods, and their uses, thoroughly?

"Have you the ability to view things from the customer's standpoint?

"Are you interested in people?

"Have you enthusiasm?"



No fellow is so sharp that some other person doesn't occasionally sit on him.

"Kodakery" for April

The April number of *Kodakery* should heavily increase the sale of flashlight goods, as the average amateur will find it mighty hard to resist making Silhouettes after reading up on the subject in that issue.

Sepia Pictures by re-development tells just what quality of print will produce the best result and also the "why" and "how."

There are a right, and several decidedly wrong ways to clean a lens. "Cleaning Lenses" tells the right way.

Dr. Mees' most instructive series continues in this issue.

"Photographing Spring Foliage" and a timely article on development are also included in this number.



Window Promises

There are few things more interesting than shop windows and their relation to the shops behind them, says a writer in the *Youth's Companion*. But in every city and every town there are shops by the hundreds, the windows of which are so overcrowded that the passerby receives no clear impression of anything except confusion. There are old-time conservative shops whose windows are sober, yet interesting; there are shops that aim at the startling, or the curious, or the original; there are shops the windows of which promise a variety of quality that the stock inside does not have. The conservative shops that carry a good stock, but that take small pains to display it in their windows, may keep their old customers, but they do not make new ones. Window promises must be kept.



Ten Minutes *with the Boss*

"SAM, I wonder how many of the boys here ever give a thought to our competitors and their stores.

"By that I mean why do their customers trade with them instead of with us. We can't expect to do all the business in our line, but we are always hoping and planning to do more, and so are our competitors.

"The natural growth of the town and the persistency with which the Kodak line is advertised has of course a great deal to do with the increase our business has shown from year to year.

"But just the same I am never satisfied; when I *am* satisfied, Sam, I am going to go out of business, because then there won't be any fun in it.

"Some customers trade with a particular store because of its convenience, while others will go a considerable distance out of the way, and pass other stores handling the same line to do their trading.

"Trading with some particular store becomes a habit with most of us, and so for this reason we are able to retain a high percentage of our regular trade.

"Now and again we lose a regular customer, for some one of a dozen reasons, and when I note that a customer has transferred his business to a competitor I make it a personal matter to find out why.

"Out in my section of the town

is a little neighborhood store that I found would be a convenient place to patronize, but the proprietor and his wife who assisted him seemed endowed with perpetual ingrowing grouches; they were both exceedingly taciturn, and a smile seemed a physical impossibility.

"Now I wanted to trade at that store because it was mighty convenient, but I didn't like the feeling of depression that always followed a visit. So from purely selfish motives I started a method of intensive cultivation to see if I couldn't raise an occasional smile. And do you know, Sammy, the smiles were there, and not so very deep down either, and so now when I go in I am usually met with a chuckle or a broad grin, and we get along famously.

"The best part of it is that they have learned to smile at and with their other customers as well, which is good for business.

"Temperament in people is as varied as the sands of the sea, but the law of averages holds just the same, as the great majority are influenced by precisely the same things.

"We all like a cheerful, well-kept and well stocked store. We all like cheerful and efficient salespeople—and we all like a square deal.

"All these I think our customers find here, and they must find them in our competitors' stores as well,

The KODAK SALESMAN

or else we would get all the business.

"Business is business, and so the successful merchant and the progressive salesman must watch and closely study the methods of his competitors. And this study must be made with an open friendly mind.

"Sammy, a feeling of jealousy or of enmity towards a competitor is only an indication of weakness. If he is beating you to it, it is because he has better methods and is a better planner and organizer than you are, so it is up to you to study the means by which he is succeeding, and then go him one better.

"Business is a school, Sammy, with a never-ending course; just the minute you think that you know all there is to be learned about your business you are on the skids headed for the discard.

"The progressive business man finds that he has to keep himself informed, and you will find in practically every public library a growing section devoted to books on business topics, and the librarian will tell you that that section is well patronized. The salesman who does not post himself as to every possible use to which his goods may be put, and the 'how' and 'why' of the things he sells is making a big mistake.

"The salesman in our line, Sam, should read regularly and thoroughly all the photographic journals he can get hold of.

"I know you and the rest of the boys here do this because we keep them all on file, and their appearance shows that they have been read.

"The salesman who studies everything that pertains to his business—the goods, the customer, and the competitor—is the one who gets somewhere, Sammy."

Moving Objects

The first attempts at photographing moving objects are very often followed by disappointing results. This is largely due to lack of knowledge of the conditions affecting this interesting work. When a moving object is within the field of a lens, a reduced image of the subject projected by the lens moves with relative rapidity across the plane of focus, where the film or plate is located. With no thought of the factors governing the result, a position is taken close to the moving object, which rushes past the camera at a high rate of speed, and if any thing at all appears upon the negative when it is developed, the recorded image is liable to be nothing but a blur. The reason for such failure is that the speed of the shutter on the camera used was not sufficiently fast to arrest the motion of the image projected by the lens as it passed across the film or plate. There are four factors which have a direct effect upon the result, and must be included in the computation of the correct exposure for arresting movement of the image.

1. Focal length of lens used.
2. Distance of object from the camera.
3. Speed of the object per hour.
4. Direction of the movement.

With a working knowledge of these four factors, it is a simple matter to arrive at the shutter speed necessary to exactly arrest the motion of the projected image as it passes across the recording plane. The focal length of the lens, and the distance of the object from the camera, determine the *size* of the image projected upon the film or plate. The speed of the object per hour, and the direction of the movement, regulate the *rapidity* with which the image of the subject

The KODAK SALESMAN

moves across the film or plate. Every fraction of an inch increase in the focal length of the lens and every foot closer approach to the moving object, results in a relative increase in the size of the image, and the rapidity of its movement across the focal plane. With the camera in the same position, the image projected by a lens having a focal length of $7\frac{1}{2}$ inches will be considerably larger than the image projected by a lens having a focal length of $4\frac{1}{2}$ inches. The same holds true with lenses of other focal lengths. The distance of the object from the camera is a very important factor in its relation to *size* of image and its relative movement. The shutter speed required to obtain a sharp negative image of a moving object, 100 feet from the camera, must be doubled if the distance is reduced to 50 feet, and again doubled at a distance of 25 feet. Approaching or receding from the subject with a lens of any focal length, will result in relative *enlargement or reduction in the size* of the image. Increased size of image, produced by a lens of great focal length, or by closer approach to the subject, requires a relative increase in shutter speed, if the movement of the image is to be arrested in the negative; inversely, the smaller and less rapidly moving image of the same subject, projected by a lens of shorter focal length, or by operating the camera at a greater distance from the subject, can be stopped with a comparatively low shutter speed.

The direction of the movement is an equally important factor and should be clearly understood. When the subject is moving rapidly at *right angles* to the camera, the image of the subject will pass with relative rapidity across the film or

plate, and the shutter speed necessary to arrest the motion of the image secured with a given focal length of lens, speed of subject and distance from camera, can be calculated and used as a basis for other conditions. If the picture of the same subject is made from a point of view midway between a right angle and a head-on, or receding movement, the shutter speed required for movement directly across the camera may be reduced *one-third*; and if the subject moves directly toward or away from the camera, the shutter speed may be reduced *two-thirds*.

The speed at which the subject is moving—5, 10, 15, 20, 30 or more miles per hour—must be estimated with reasonable certainty. The average pedestrian moves at the rate of about three or four miles per hour; average street traffic is about ten miles per hour; the average rate of speed of autos in the street, and boat races, is about 15 or 20 miles per hour; racing horses and passenger trains, 30 miles per hour; fast trains, 60 miles per hour; aeroplanes and racing autos, 120 miles per hour. The following rule and examples will serve to illustrate the manner of applying the four factors enumerated, when computing shutter speeds necessary to obtain a clearly defined negative image of moving subjects. Multiply the speed at which the subject is moving, in yards per hour, by the focal length of lens used, and divide by distance of subject from the camera, in inches. For example: the subject is moving at a speed estimated to be 20 miles per hour—35,200 yards—per hour, at a distance of 50 feet—600 inches—from the camera, at right angles to the camera, which is assumed to be a No. 3A Special Kodak equipped with the Kodak

The KODAK SALESMAN

Anastigmat, $f.6.3$, lens, having a focal length of about $6\frac{3}{4}$ inches, and a shutter with variable speeds from one second to $1/300$ of a second. $35,200$ (yards) $\times 6\frac{3}{4}$ inches (lens $= 237,600 \div 600$ (inches) $=$ required exposure— $1/396$ part of a second. It is obvious that the highest shutter speed available with the camera used— $1/300$ of a second—is not fast enough to produce an unblurred record of the subject under the conditions given, but the difficulty can be overcome in three ways—by carrying the camera straight back to a point 75 feet from the subject, or by taking a position 50 feet from the subject, midway between a right angle and a head-on movement. In either of these positions, successful negatives can be secured with a *one-third reduction* in shutter speed— $1/264$ of a second, and as such a shutter speed is not shown on the camera shutter, $1/300$ second exposure should be used. In case the two positions given are, for some reason, impracticable, or the light conditions suggest the use of a lower shutter speed in order to obtain better illumination of the image, an exposure of $1/198$ second will prove equally effective at a distance of 100 feet, directly in front of the oncoming subject. If the shutter speed used is limited to $1/100$ of a second, as with the Kodak B. B. Shutter, fitted to the No. 3A Autographic Kodak, the *distance* from an object moving 20 miles per hour, *directly across* the camera, must be increased to 200 feet, or, the picture must be made from a distance of not less than 75 feet—as the subject moves directly toward or away from the camera.

With lenses of very short focal length—3 and $3\frac{1}{2}$ inches—such as are fitted to the Vest Pocket Kodak, Premo No. 12, and No. 0 Graphic

Cameras, it is easily possible to obtain successful pictures of very rapidly moving objects with comparatively low shutter speeds. The image projected by a 3-inch lens, of a subject moving 50 miles per hour, at right angles to the camera, and at a distance of fifty feet, can be stopped with $1/440$ part of a second exposure. If the distance between the camera and subject is increased to 100 feet, an exposure of $1/220$ second will be sufficient. Should it be impracticable to operate the camera at a greater distance than 50 feet from the subject, or at an angle of 45 degrees, by reason of the location of the subject, or limitation in shutter speed, the picture can be made from a position directly in front of the subject, approaching at a speed of 50 miles per hour, with an exposure of $1/150$ of a second. The action pictures most commonly made by amateurs range from the three or four miles per hour movement of pedestrians to ten miles per hour of vehicles in city streets. The average distance of such objects is from 25 to 50 feet, and the direction of movement is usually less than right angles to the camera, and successful pictures of such objects attend the use of exposures ranging between $1/50$ and $1/100$ of a second with average Kodaks. The lens stop used is dependent upon the prevailing light conditions, and the shutter speed required. If the pictures are made on a dull, cloudy day, the largest lens aperture should be used in order to obtain the highest possible illumination of the image. For the same reason the largest lens aperture should be used on bright days with the highest shutter speeds. Normal shutter speeds and stop $f.8$ will produce well timed negatives with favorable light conditions.

The KODAK SALESMAN

The shutters provided with average cameras are too limited in speed to meet the variable conditions presented by subjects moving with *extreme rapidity*, or in close proximity to the camera, often requiring $1/1000$ or $1/1500$ of a second exposure. This shutter speed requirement is fully provided for in the Graflex Camera, especially designed for high speed photography. The Graflex Focal Plane Shutter is built into the body of the camera, and operates as closely as possible to the surface of the plate or film when in position for exposure. The curtain consists of a long curtain with a number of fixed apertures, varying from full size of the exposing aperture to $1/8$ of an inch. The speed of the exposure is regulated by the width of the curtain aperture and the tension on the curtain and the various combinations of curtain apertures and tension numbers, affording a range in speed from time exposures to $1/1500$ of a second. To obtain a sharp negative record of a moving object, it is necessary that the aperture in the curtain pass across the exposing aperture with greater rapidity than the image of the moving subject. Consulting the Graflex Exposure Tables for Speed Work, we find that with a Graflex equipped with a $6\frac{1}{2}$ -inch lens, a shutter speed of $1/1000$ of a second will be required, recording the movement of a power boat traveling 30 miles per hour, 25 feet from the camera, or a motor car at 60 miles per hour at a distance of 50 feet from the camera—both subjects moving at right angles to the camera. We also learn that a sharp record can be made of any object moving directly toward or away from the camera at the very high speed of 120 miles per hour, with an exposure of $1/825$ of a second, from a distance of 50 feet.

New Interest

The man who gets into a rut and stays there, and who for years will plod along in the same job, and who is generally bemoaning his lot, will, upon investigation, be found to invariably follow the paths of least resistance and let well enough alone. When through with the day's work one is tired and naturally wants rest and recreation, but a few minutes can be spared to thinking over the work of the day and trying to determine where mistakes have been made and where conditions could have been bettered. If this is done a new interest will be awakened the next morning and we will set about to correct our errors and put into effect such ideas as we think will be for the improvement of the work in hand, and thereby aid in bringing our efficiency up to the standard.



Among a group of skaters was a boy so small and so evidently a beginner that his frequent mishaps awakened the pity of a tender-hearted, if not wise, spectator. "Why, sonny, you are getting all bumped up," she said. "I would not stay on the ice and keep falling down so; I'd just come off and watch the others." The tears of the last downfall were still rolling over the rosy cheeks, but the child looked from his advisor to the shining steel on his feet and answered: "I didn't get some new skates to give up with; I got 'em to learn how with."



The Primary Page *for the* Beginner Behind the Counter

THE customer comes in and remarks: "I want to try some flashlight pictures, — how do you make them?"

If you didn't happen to know why of course you would have to say so, and refer them to "How to Make Good Pictures" for the information.

But somehow customers like to deal with salesmen who can give them the information they are looking for right off the bat.

There are two different light producing mediums for the purpose: magnesium powder and Eastman Flash Sheets.

As magnesium is not much used by the amateur a paragraph or so will give you all the information you need. Magnesium differs from the other light producing mediums in that it will not readily ignite in bulk, and the small particles of the metal must be blown through a flame to produce results.

This entails a special lamp for the purpose, which has a reservoir for storing the magnesium, and is provided with a tube and mouthpiece for blowing the powder into the flame.

Lamps for use with magnesium are what are termed "storage" lamps, on account of the closed container for powder. And by the same token magnesium is the only light producing chemical which can be safely used in a storage lamp.

The action of magnesium is

slower than the flash compounds, and so for that reason is but little used by the amateur. For all amateur purposes the Eastman Flash Sheets serve admirably. Without question the simplest method for making flashlight pictures is by means of the Flash Sheets and the Flash Sheet Holder, as described in the Kodak Catalogue.

You will note that the Flash Sheets are made in three different sizes for use according to the amount of illumination desired. For single figures, or groups of three or four, where the light can be placed comparatively close to the subjects the Nos. 1 and 2 will serve. For groups of from five to eight the No. 3 size is best. For larger groups and for pictures where the light has to travel some distance two or three of No. 3 size should be employed on account of their greater power.

In using any form of flash illuminant certain precautions should always be observed. First, never use any flash *compound* in a lamp of the storage type; storage lamps are for use with magnesium only. Second, as the flame produced by any flash medium extends over a considerable area, exercise care that the light be so placed that it can not come in contact with any easily ignited furnishing, such as lace curtains or other light draperies. Third, when using Eastman Flash Sheets never superimpose one sheet over

The KODAK SALESMAN

another, or so that one sheet overlaps the other, as the energy developed in consuming one sheet might blow the other sheet from the holder.

Aside from its employment in the regular way the flashlight can be used as an adjunct to daylight, and is often very useful in illuminating a dark corner when photographing interiors.

It will not be necessary here to give any instructions regarding specific uses of the flashlight, as that is very thoroughly covered in our book, "How to Make Good Pictures," and the booklet "By Flashlight."

As at this season of the year you are quite apt to have a good many inquiries regarding flashlight work, we would suggest that if you are not familiar with this work that you borrow copies of these two books from stock and study up on the subject.



The Real Test

The salesman is learning to analyze himself and his job; he is constantly seeking out his own weak points so that he may strengthen them, and eager to learn of the most approved selling methods, so that he may make them his own.

The merchant himself is also giving more heed to his sales force and the individual qualities of each member. In this connection the editor of *The Western Druggist* says: "Merchants are awakening to the fact that a man can not be judged alone by the number of sales he closes. They realize that the real test lies in the number of sales that the man loses.

"A salesman might easily have a good sales showing and yet have lost many more than enough to pay a generous salary for a man who would prove capable of closing a good percentage of those that show on the loss side of the record.

"Merchants do not judge salesmen by volume of business alone; they judge a man's business by its quality.

"Merchants are looking for men who have judgment, men who realize that it is as much an evidence of incompetency to sell a customer a five dollar article when that customer can afford only a two dollar one, as it is to sell a two dollar one when a competent man could have sold one for five dollars.

"There are rare occasions when the salesman realizes that he is dealing with a customer whom he knows will not buy. In cases of this kind the high grade man finds it a splendid opportunity to do fine work for his house.

"He will so handle the customer that he will go away with the feeling that he has received royal attention; the warmth of the courtesy bestowed upon him will never die out, and he will often proclaim the splendid qualities of the house more generously than he would if he had made his purchase there.

"High grade men keep in mind as a central thought when waiting on customers, the slogan 'This man has friends'—and in so doing they never go far astray.

(Just read the foregoing paragraph over again so that it will sink in.)

"Experience builds up the man who is made of the right kind of material, making him of real value to his house.

"He can safely be trusted with hard sales; the kind of deals that

The KODAK SALESMAN

require, even with the best of goods, tact, persuasion, logic, alertness, force and perseverance balanced by judgment to bring a deal to a successful conclusion in favor of his house. These qualifications have not been chosen haphazard, but have been chosen advisedly, and placed in the order of their relative importance.

"A salesman having these qualifications is not afraid to have the test applied to either set of figures—sales closed or sales lost.

"Alertness is a qualification upon which special stress should be laid. It is a qualification of the utmost importance. Alertness is the antithesis of conceit; as conceit stultifies the best qualities in selling, alertness brings out the best that the man has in himself.

"A salesman is in danger of becoming conceited usually only after he has attained a position of fair success. Conceit is based on ability, but always upon arrested ability.

"As soon as a salesman gives way to conceit a good measure of his usefulness dies with the birth of it. Conceited men are never fully alive to the situation when a sale is at stake. They are too sure of themselves; they are filled with overconfidence, or a better term perhaps would be unfounded confidence. A man must always feel in handling a sale that his competitor is alive, keen, alert and has brains. Keeping this in mind every sense and every ounce of brain power that he himself has will be alive and active to assist him in the successful consummation of the sale.

"Possibly it has been noted that some qualifications considered essential have been omitted entirely—enthusiasm, honesty and knowledge of goods, for instance. These have been omitted intentionally.

"Enthusiasm is the child of the aforementioned qualities. A man can not have them and not be enthusiastic.

"Honesty is absolutely essential in the make-up of a high grade man, but it is of value only in conjunction with other qualities. Many men are absolutely honest, but because they lack in other qualities, that must go with it to make it valuable, are dismal failures.

"A man is far better fitted for success if he knows men well than is he if he knows his goods intimately and does not know men.

"Men seeking to make the best of themselves, even though this be true, will hasten to improve every opportunity to gain a close knowledge of their goods, for they realize that knowing one's goods is no small asset. Amazement is often expressed because men reach a certain degree of success and then stop growing. They reach the 'know it all' or conceited state. Like all small-minded men they can not stand success; they fail to grasp the facts that a live man never overlooks."



Crepe Paper

As crepe paper is frequently used in the forming of backgrounds, and in decorating for seasonal or special displays, a few hints given by the Dennison Manufacturing Co. regarding its use may come in handy:

Before starting to decorate have all working materials handy—scissors, hammer, tacks, pins and wire.

Work for effect—do not putter over details. Get the general deco-

The KODAK SALESMAN

ration finished. Then, if time permits, give fine touches.

If the decoration is ever to come down, have pity on the remover and drive the tacks in only half way. They will hold perfectly well.

Wire is better than string for attaching decorations and for holding things together. Two twists hold when a string slips in tying.

To cut a fold of crepe paper into strips, slip the paper part way out of the packet, measure off the desired width, mark across the fold with the scissors and cut.

Crepe paper almost always is stretched a little before using. This should be done by two people, one at either end of the paper. First, double the end over once or twice, or better still, roll it over a ruler or stick so that it will not tear, and then pull steadily until it is sufficiently stretched.

Ruffled or fluted edges can be done evenly and easily without removing the paper entirely from the packet. Pull all edges together back and forth between the thumbs and forefingers, thus producing a rippled effect.

In covering a background in plain effect, fold over the top edge of the paper once or twice; then tack, lapping the second piece three-fourths of an inch, and so on. When the top is finished stretch crepe down smoothly and tack at the bottom. Hang the dull side out, for Dennison Crepe will hug tightly that way, as it tends to roll in. If the height to be covered necessitates tight stretching, tack through little pasteboard squares or pasteboard strips so that tacks will not pull through the paper.

tubing is often placed instead of a plain background. Cut the fold into 10 or 5 inch strips, fold the end into thirds and tack at the top. Fold

the lower end into thirds also; stretch, forming into a tube and tack at bottom. Tack tubes close together solidly or in groups.

In mounting crepe designs, cut around the figure or flower roughly. Cover a piece of mat stock with paste. Then lay the design on and press it. When dry, the cutting out of crepe and mat stock is accomplished in one operation. Cover the reverse also, as this will prevent cut-out from curling.

Gunmed cloth tape (or Eastman Double Coated Mounting Tape) used in a strip or cut up into little tabs is very useful for holding mat stock forms together for costume making and in many other ways.



Queries

What is meant by D. O. P. and P. O. P. papers?

D. O. P. stands for developing-out papers, such as Velox.

P. O. P. stands for printing-out papers, such as Solio.

Can the No. 4 W. & W. Safelight be used for developing Orthochromatic Plates?

No. For use with plates of ordinary sensitiveness only. The No. 3 green Safelight can be used with red-sensitive plates but it affords faint illumination which, however, seems quite strong as the eyes become accustomed to it.

Just to remind you—

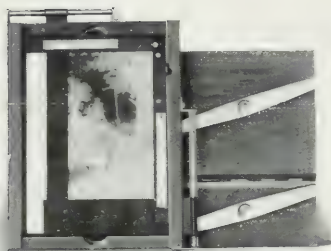
FILL OUT THE

“KODAKERY”

Subscription Blanks

Never use expressions in conversation with or in a letter mailed direct to a customer, that you would not employ if he were your guest at a friendly luncheon.

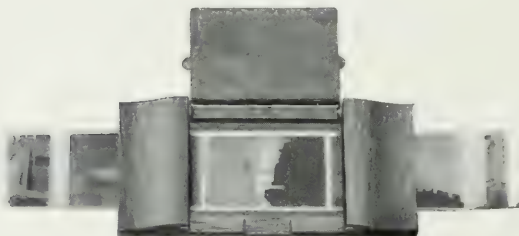
**YOUR CUSTOMERS WILL THANK YOU
FOR BRINGING THESE REAL HELPS
TO THEIR NOTICE**



**Kodak Auto Mask Printing
Frame.**

Exceptionally convenient when undesirable portions of the negative are to be masked off or several sizes to be printed.

Price, \$1.25



Kodak Serial Printing Frame No. 2

Facilitates handling V. P. K. negatives and adjusting them to the mask.

Price, \$0.65

Kodak Self Timer

Takes the operator's place while he or she gets into the picture and makes the group complete.

Price, \$1.50



The **KODAK SALESMAN**



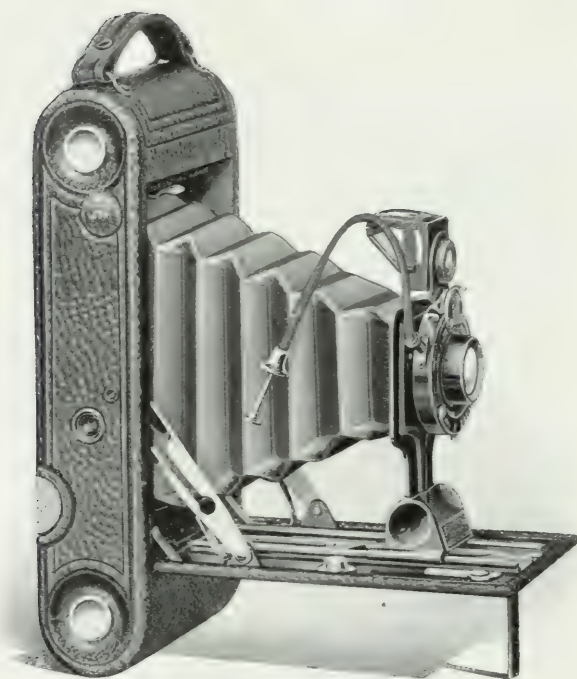
APRIL, 1919

When a visitor to the store says, "I'm just looking around," it is no sign he has no money in his pocket-book.

“CREDAT EMPTOR”

TRADE TRANSACTIONS WERE ONCE CONTESTS IN SHREWDNESS, AND PROFIT A QUESTION OF STRATEGY. HE THROVE MOST WHO WAS THE MOST SUCCESSFUL DECEIVER, AND THE CRY OF THAT DAY WAS, “LET THE BUYER BEWARE.” TRADE TRANSACTIONS TODAY EMPLOY THE GOLDEN RULE AS A SURER SERVANT OF ALL PARTIES THAN IS THE DOUBLE TONGUE. EQUITY, HONOR, LEGITIMATE PROFIT TO THE MAKER, GRATIFYING SERVICE TO THE USER, AND WORTH AS THE SUPPLANTER OF WIT, HAVE CREATED AS THE SLOGAN OF MODERN COMMERCE, “LET THE BUYER BELIEVE.”

Mack's



The Ever Popular 1A Size

1A Autographic Kodak Jr.

1A Autographic Kodak Jr., with Meniscus Achromatic Lens, fixed focus....	\$14.50
Do., focusing model, with scale.....	14.50
Do., with Rapid Rectilinear Lens.....	16.75

Available now.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

APRIL, 1919

No. 3

BETWEEN US.

Have we been missing the point of contact?

At the top of this page appears, "An aid to the man behind the counter." The Kodak Salesman was planned, and every issue has been built to help the salesman become a better salesman, and we have tried to have its salesman readers feel that it is their publication.

We receive many letters inspired by various things appearing in these pages, but the majority of such letters come from store proprietors or managers.

Now we welcome every one of these letters—but we would like to receive more from the salesmen.

We want to get YOUR view-point; we want to hear of your selling experiences, and the problems you have met and solved—or failed to solve.

Let us get together for the benefit of all.

The Importance of the Show Window

The success of many a store has been built upon the excellence of its window displays, but excellence in a window display must embrace not only harmony but a selling idea as well.

Commenting on the value of the display window, a writer in the *Edison Sales Builder* says: "Well constructed and attractively trimmed windows are one of the greatest assets a store can have. They bring the goods directly before the eye of the passerby, and with the proper show cards become forceful, silent salesmen.

"The great trouble with the appearance of so many show windows lies in their lack of uniformity and in the lack of harmony in the various items displayed. No system is used, no plans are followed, no definite aim is worked for or achieved. Is it any wonder such windows fail in their effect and are barren of results?

"Every really successful window must have an idea back of it. In nine cases out of ten it should be a selling idea, an idea which presents the goods at some angle which will rouse the desire of the passerby. The tenth case is when goods are displayed at openings, wherein the decorative idea may take precedence over the selling one.

"It is, of course, essential that the decorator have adequate equipment to carry out his idea. Many stores fail in this—they endeavor to let antiquated and crude display forms take the place of proper equipment.

"The proper tools must be at hand if distinctive and successful results are to be obtained. Having to do with makeshifts for fixtures is perhaps the greatest disadvantage that many display men have

to contend with; but merchants are every day becoming more appreciative of the good results to be obtained by attractive and frequently changed displays.

"An outlay made for fixtures, mirrors, display figures, etc., is as much a legitimate expenditure as though it were made for show cases and other store necessities.

"It seems next to impossible to convince some people that a stocky or packed window is not the best and most practical window. Many merchants, in their fear that their window will be too pretty and will attract only by the general effect, go to the other extreme and dress the window in such an unsightly manner that the passing eye is attracted neither by general effect nor anything else.

"It seems as though the fact had been demonstrated often enough that quantity in a window is not what counts for sales. Show quality, not quantity—not necessarily fine goods, but put the appearance of quality in whatever you do show. In other words, give proper space and individuality to each piece, then the eye is attracted to something in particular and not to everything as a whole.

"To make a pretty window, and at the same time show the goods effectually, constitutes a large part of window dressing. The window that sells the merchandise is what the wideawake merchant desires. Careful study, close observation, a retentive memory, and an abundance of patience and perseverance are indispensable qualities to become an adept at window dressing.

"Every display man is the editor of his window. Each day brings forth something new for the public to pass opinion upon. Your window should be instruc-

The KODAK SALESMAN

tive, attractive, and, above all, should please. I favor low window dressing rather than piling the articles up to the top. The windows should be neatly draped at the back and goods placed on the level of the eye. In that position the quality of the goods can be both seen and appreciated.

"The well-dressed show window not only confers a benefit upon its possessor, but has a distinct and appreciable effect in elevating the taste and tone of the entire community."

The window display suggestions offered from time to time in "The Kodak Salesman" have had always a selling suggestion for a basis; all have been simple and easy to construct, and planned for installation in even the smallest window.

How Advertising Helps the Public

P. S. Florea, secretary-manager, Associated Advertising Clubs of the World, in discussing "How Advertising Helps the Public," says:

"Who pays for advertising? That is often asked, though to those of experience in the profession of advertising the answer is plain and simple. It pays for itself by eliminating the other costs that would be greater than the cost of advertising if it were not used.

"Entering into the price of every article we buy are two chief elements of cost—the cost of making it and the cost of getting it from the maker to us.

"These costs, of course, must be covered in the gross profit which the manufacturer or the jobber allows himself, to cover his costs and provide whatever net profit he expects to make.

"If a salesman, through any influence, can sell more goods in a

given time (and at a given traveling expense), it is plain that the cost of his services will be proportionately *smaller*, for this cost will be divided into a greater volume of sales, in dollars and cents.

"Exactly, that is one of the important things which follows advertising. The advertising manufacturer, even after he pays his salesmen better, is able to sell his goods at a less expense for travelers."

Speaking on this same line, Arthur Capper, the farm paper publisher, states:

"That the Associated Advertising Clubs of the World should feel it necessary to take as the keynote of its annual convention, 'Advertising Lowers the Cost of Distribution' is evidence that the public in general, and perhaps advertising men themselves, have not fully understood the real function of advertising. As a matter of fact, we are beginning only now to make advertising coincide with the tendencies of present-day business.

"We ourselves must learn and make the general public understand that the primary function of advertising is not to enable the advertiser to sell goods, but to show the consumer how to buy goods.

"Advertising is not, or should not be, merely the servant of 100,000 advertisers; it must also be the servant of 100,000,000 consumers.

"Its purpose is to show the farmer, for example, why he should buy improved machinery, what specific make of machinery is best adapted to his particular purpose and where and how he can find the thing he needs. It is to show the housewife what, where and how to buy household supplies. It is to inform the business man about equipment, methods and systems."

Confessions of a Salesman



A WHILE ago I was in a store waiting for the buyer, meanwhile chatting with one of the salesmen. He asked me what was the difference between selling goods on the road and selling goods behind the counter.

"I told him that there wasn't any difference except that selling goods behind the counter was much easier.

"He seemed very much surprised at my answer. 'Why,' he said, 'you come breezing in here, —everybody gives you the glad hand and you always leave with a big fat order; pretty soft for you.'

"I had to admit that this was so in so far as his particular store was concerned, and in a good many other stores of my regular customers.

"He didn't know, however, that I had had to call on his Boss for a good two years before I ever sold him a dollar's worth.

"With the old established customers, where the buyer has full confidence in the salesman and the house he represents, the wholesale salesman does in most instances have it comparatively easy.

"But when you tackle a new buyer you very frequently see the reverse side of the medal, and in every case you will always find the buyer on the defensive.

"The retail salesman has this advantage: the customer enters the store always to some extent influenced in favor towards the

goods on sale, or else he would not have come in.

"The retail salesman does not have to spar for an opening; he does not have to wonder whether or not he will be allowed to show his goods; he does not have to employ any strategy to get his goods before the customer, and he finds the customer in a receptive instead of a defensive frame of mind.

"In addition, he is 'playing on the home grounds,' where everything is familiar and he can be entirely at ease.

"In very many instances you will find that the traveling salesman has had experience in retail selling, and that quite a few of them go back behind a counter with a sigh of relief. 'Thank goodness I don't have to catch that 5.40 a.m. at the junction any more, and I can sleep in the same good old bed every night—Whoopsee!'

"I have been both on the road and behind the counter, and have traveled from coast to coast, and so far as I am concerned, the jobs are about 'fifty-fifty.'

"The big thing consists in getting all there is out of your job.

"Some modern philosopher has remarked that 'life is just one darn thing after another,' and if you will but accept this as a basic fact and take things as they come, and make the most of the good things, and the least of the bad things, you will get along fairly well.

The KODAK SALESMAN

"Did you ever stop to think that the way you handle the hard or disagreeable customer is the real test of your salesmanship?"

"When I started on my first road trip I was given a route sheet and a list of customers. The salesman who had heretofore made that territory went over the list of customers with me, and put a check mark against the names of the hard propositions—and, believe me, some of them were tough nuts—bluffers and strong tempered ones—and they certainly made life interesting for me. It was one of the best experiences I ever had devising ways and means to get in right with them, and in most cases I finally succeeded.

"I tell you I felt mighty good whenever I succeeded in selling a tough customer—far better than I did at the end of some of my easy days with a fat bunch of orders. Anybody can take orders but it takes a strategist to sell goods.

"In selling from behind the counter you will come in contact with the grouch, the foolish-minded, the shopper, the bargain hunter, and various other departures from the normal customer.

"Now you can let such people get on your nerves and so become a candidate for a nice little padded cell with a piece of string and some spools to play with—or you can say to yourself, here is where I have a good time in pitting my superior intelligence against theirs—I'll make them like me and sell them.

"When you come to think it over you will see that there really wouldn't be much use for salesmen if all the customers were good humored, and knew just what they wanted.

"If you want to sharpen a steel knife you rub the edge with

something harder—wits are sharpened the same way."

“Kodakery” for May

You will enjoy the first article and its illustrations. All of us have been pretty well “fed up” on war pictures, but this story and the pictures are different.

There is quite a deal of misunderstanding of the surface of Velox and its relation to contrast. “The Surface of the Printing Paper” will help clear some of it up.

“Enlarging from Vest Pocket Kodak Negatives”—here is a good selling story. Watch out for customers enquiring about the Vest Pocket Kodak Enlarging Camera.

“How Distance Affects the Strength of Light”—an aid to successful printing.

“Printing Methods”—this is Chapter 12 of the very interesting series by Dr. Mees.

All the way through you will find information in the May *Kodakery*.

Why He Lost a Customer

I happened to see it in the window. I needed it. I had the money in my pocket to buy it. I walked into the store, writes George M. Rittlemeyer. I saw a man leaning against a counter. I sized him up as being the proprietor. He had a grouchy look on his face. He didn't think it worth while to say “good morning.” He asked me what I wanted. I told him. He waited on me like it hurt him. I got all out of patience. At last he found the thing I wanted. He wrapped it up and handed it to me. I paid him for it. He took my money. He didn't even say “I thank you.” He didn't even invite me to call again. I walked out feeling hurt. I haven't been back since.

The KODAK SALESMAN

Using Small Space

It is much easier to write an advertisement to fill a large space than it is to fill a small one.



Kodak's

**Are You
Sending the Boy
in France
Kodak Pictures
of Home?**

The boys want them;
the officers want you
to send them; they
bring a cheer that
nothing else does.

W. D. Gatchel & Sons
WALNUT AND FIFTH
OPPOSITE KEITH'S THEATRE

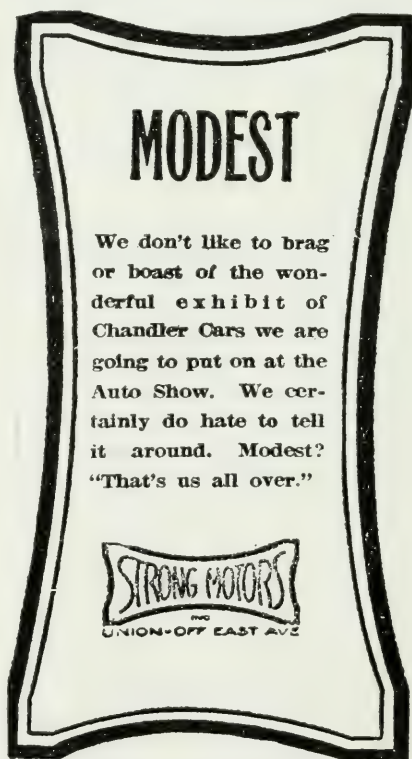
Illustrating the Use of a Standard Border

The user of large space can depend upon its size to attract attention, while the small advertisement must present some distinctive feature to prevent its becoming buried.

The continuous advertiser—and all advertising must be continuous to produce results—will be wise in selecting and maintaining a certain definite style to give it an individuality.

This individuality may be attained in a number of different ways. If you will glance through the files of some of the metropoli-

tan dailies you will note that all of the stores using large space follow always a certain style; some even going so far as to have a special style of type cast for their sole use, and where illustrations are employed they follow a certain style so that in many cases the reader accustomed to the daily reading of these papers could tell the name of the store even if it did not appear in the advertisement.



MODEST

We don't like to brag
or boast of the won-
derful exhibit of
Chandler Cars we are
going to put on at the
Auto Show. We cer-
tainly do hate to tell
it around. Modest?
"That's us all over."

STRONG MOTORS
UNION-STREET EAST AVE

You Couldn't Bury This One

This same individuality can be attained by the small advertiser in almost any town or city, in a variety of ways. Perhaps one of the simplest ways is to select a border of dignified design with which to surround your advertisement, and to always make use of it.

The KODAK SALESMAN



"Great Cæsar's ghost!

"A party to-night and no dress clothes."

Wake up, old man, you forget the idea to-day is to give you what you want when you want it.

Four stores at your service.

Evening suits ready-to-wear to-night.

We make to fit, not to measure.

Fine clothes at half the fine tailor's fee.

Silk hats, dress overcoats, patent leathers, canes, dress shirts—everything for evening wear.

ROGERS PEET COMPANY

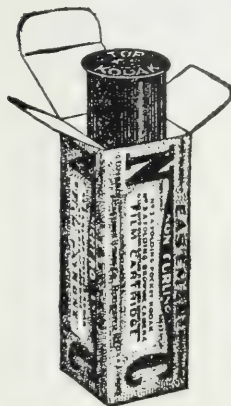
Broadway
at 13th St.

"Four
Convenient
Corners"

Broadway
at 34th St.

Broadway
at Warren

Fifth Ave.
at 41st St.



LET OUR

Expert Photographers

Develop your Film

Long experience and excellent equipment has taught us how to do this work better.

MAIL YOUR FILM

If you live out of the city, it will receive the same painstaking care.

Kodak Catalogues Mailed.

THE MEMPHIS PHOTO SUPPLY COMPANY

60 SOUTH MAIN STREET

The KODAK SALESMAN

Learn Your Kodak's Powers By Seeing Our Enlarging

This is an excellent time for having this work done. Many do not understand how excellent a large picture can be got from a small film. Ask to see some of our enlargements.

The H. Lieber Co. 24 West
Wash. St.

Excellent Use of Small Space

The readers become accustomed to seeing this border and to associating your store with it.

Two border designs of this nature are illustrated herewith. The small advertisement is much more effective when it confines itself to but one selling idea: the advertisements of The H. Lieber Company and The Memphis Photo Supply Company are good examples.

The advertisements shown

herewith have been reproduced from newspaper clippings, and so naturally lose somewhat in printing quality thereby, but will adequately serve to bring out the features mentioned above.

Avoid freak types and illustrations, and avoid crowding your space; say what you have to say in the fewest possible words.

If you have another message let your next advertisement tell its story.

“At Your Dealer’s”

—Read the story on the back cover



Ten Minutes *with the Boss*

"SAM, I happened to notice the other day when one of the boys was delivering a developing and printing order, that he simply took the package from the file, announced the amount due, and handed the package to the customer.

"Now, Sam, I don't believe that that is the right way to deliver a finishing order except in cases when the store is crowded and everybody is rushed.

"In every case, Sam, where time permits, the package should be opened and the work inspected with the customer. If the results are not up to standard it affords the salesman the opportunity to set the customer right, and so often we find that it is just some minor error that is holding the amateur back.

"Put the beginner right and you make a friend and increase his enthusiasm.

"When you come across an unusually good lot of exposures and prints your praise of them will be sweet music in the ears of the customer, and will immediately pave the way to the suggesting of enlargements, and the sale of other goods.

"Here is another thing you may have observed me do when waiting on a customer, Sammy: if he has his camera with him I manage in some manner to get hold of it, and when the opportunity offers I look to see if the lens is clean, or if it seems to be in need of any repairs.

"If the lens is dirty, I ask to be permitted to clean it up, telling the customer how important the matter is, and, also, the right way to clean a lens.

"If the leather covering seems a bit rusty, and if I have the time I ask to be allowed to give it the 'once over' with a dose of Kodak Leather Dressing, and hand it back, no charge.

"Here is another reason: suppose the customer has a Box Brownie; I remark on the immense number of Brownies in use, and what wonderful little instruments they are for the price, and then suggest that probably some day he will be wanting a better camera, and then show him a 2C Junior or a 3-A Kodak.

"And, again, Sam, suppose I find the customer with a 3-A Special: I tell him what a fine instrument he has, and then ask him if he has ever taken a peek through the hood of a Graflex; whether he answers 'Yes' or 'No' I put a Graflex in front of him, and I have eventually sold several Graflex cameras that I have introduced in just that way.

"Sam, the good salesman makes his opportunities, and then makes the most of them.

"When going over a printing order with a customer, Sam, you have him in a highly receptive mood, because you are discussing something which he himself has created: his mind is centered on amateur picture making, and he

The KODAK SALESMAN

will keenly listen to anything you may have to say which will help him to make still better pictures.

"In addition to this you get a line on the sort of work he is interested in most, and in seven cases out of ten you can suggest and sell him something he really needs.

"Sam, you hear a lot of talk these days about store service, and are told that service is just as essential to the success of a store as are the right goods, location and personnel.

"And this is all true, Sam, provided the service afforded is real service, and given in such a manner as to impress the customer that it is real service.

"A customer may come in and ask you a number of questions which you answer cheerfully and intelligently, but he has had to ask you before you could answer.

"On the other hand, Sam, if the salesman by either of the two methods I have mentioned starts the ball rolling himself, and *volunteers* information or service, the customer feels that here is a store mighty pleasant to do business with.

"The whole matter is really very simple, Sammy; the salesman has only to put himself in the position of the customer, and figure out what would please or impress if he were the customer instead of the salesman.

"The real salesman, Sam, studies the natural methods of approach, and whenever possible anticipates the needs of the customer."

A man's success sometimes merely means that the world has taken him at his own valuation.

Every man is the architect of his own fortune, but even then he can't get the sun in every room.

How One Salesman Used His Brains

Tom Lowry, the late traction magnate of Milwaukee, had been solicited by all the best insurance salesmen in the country, but had never taken out a policy. He took pride in turning them down sharply. Whenever a general agent took on a new man he sent him over to see Lowry as a sort of a courage test. If he lived through the ordeal and came out with any confidence in his ability, the general agent knew he would do, says *Forbes Magazine*.

Now, Lowry would bet on anything that contained any element of chance. At a ball game he would bet that out of the next five men up, three would fly out; in a hotel lobby he would bet that out of the next twenty men to come in, five would have whiskers.

One day a new solicitor called at Lowry's office, and sent in his personal card, giving only his name. Back it came, with the request for the man's business. The insurance agent said he wanted to make a bet. He was instantly admitted.

"Mr. Lowry," he began right off, "I want to wager \$100,000 to \$1,800 that you will die within the next year."

"You're on!" said Lowry.

"All right," replied the agent, "just sign this." And he passed over an insurance application blank that had been previously made out!

Lowry signed it. Time of sale, three minutes.



When you think that you are about 50 per cent. better than everyone else, you are going to lead a mighty lonely life.



The Primary Page *for the* Beginner Behind the Counter

THE novice comes in with a bunch of negatives made with his Kodak or Brownie camera, and complains that his pictures are not sharp.

He is positive that he has studied his Manual carefully and has performed every operation "according to Hoyle," and so the camera must be at fault.

With our method of severe and relentless inspection it is practically impossible for a camera to leave our factory in an imperfect condition, and so, barring accidents after it has left us, you must look elsewhere for the non-sharp cause.

Following back we will find one of the three following causes to be the root of the trouble:

He failed to hold the camera still;
The subject was moving too quickly;

The camera was incorrectly focused (if the model is of the focusing type).

Very many people fail to pay sufficient attention to holding the camera still.

At the moment of exposure the mind should be concentrated on this point.

The camera should be held firmly, and great care be taken not to jerk the camera when releasing the shutter. This should be practised with the camera unloaded until one becomes accustomed to the action.

The camera should be partly supported by the fingers of the

hand used to release the shutter. Explain to the customer that it is not possible to hold a camera still at arm's length, nor immediately after running or walking fast.

If any exposure longer than $1/25$ of a second is required the camera should be placed on a tripod, or some equally firm support.

Some beginners hurriedly skim through the Manual, and then when making an instantaneous exposure, press the release *twice*, thinking that it must be pressed once to open the shutter, and again to close it; this results in a fine blur or a double image.

Not so many pictures are spoiled by the movement of the subject so long as the camera is not used for photographing rapidly moving objects. Figures in the distance will be sharp, with an exposure of $1/25$ second, but for children playing near at hand, in bright sunlight, the shutter should be set at $1/100$ second.

Right here we would suggest that after reading this column you re-read the article, "Moving Objects," which appeared in the March issue.

The chief cause of unsharp pictures is inaccurate focusing. Now read the following carefully:

Fixed focus cameras, such as the box type Brownie and Premo cameras, are focused on the nearest point to the camera which will still enable the extreme distance to appear sharp in the picture. In

The KODAK SALESMAN

this way objects in the middle distance are perfectly sharp, and even near objects are sharp, *provided that they are not too near.*

The following table of the nearest object which is sharp with these fixed focus cameras will be found useful:

Vest Pocket Kodak.....	9	feet
No. 0 Brownie	9	"
No. 1 "	11	"
No. 2 "	13½	"
No. 2-A and No. 3		
Brownie	15	"

With a focusing camera the user must judge the distance from the camera to the object desired to be in sharp focus, and adjust the scale for that distance. He will then find that objects somewhat nearer, and, also, objects a good deal further away, are also in focus, and that the smaller the stop employed the greater the distance each side of the point focused upon will be in focus.

Supposing the customer asks you why not use a small stop all the time, and so avoid all difficulty as to focusing. The reason against this is that the small stop would allow less light to pass through the lens in a given period, and so in most cases would entail making "Time" exposures instead of snap shots to avoid under-exposure.

Besides that there are many pictures wherein we do not want everything in the picture in sharp focus. Take a portrait, for instance; we want the figure itself sharp, but we prefer to have the background out of focus so as to centre the interest on the figure.

The stops best for average purposes are:

U. S. 16 (*f.* 16) for landscapes,

U. S. 8 (*f.* 11) for groups,

U. S. 4 (*f.* 8) for portraits.

The rule is to use no stop smaller than No. 16 for snap

shots (1/25 second exposure) across a landscape. If this rule is ignored under-exposure will usually be the result.

Finish What You Begin

The above phrase will be recognized as one which we have been using recently in a combination advertisement of the Kodak Film Tank and Kodak Amateur Printer, but our intention now is to direct it to the clerk or department handling the developing and printing orders.

Photographically, we agree, the work is finished when the films have been developed and prints made from them, but—what about those loose prints the customer takes away in an envelope? Scattered loosely in a drawer, handled by all the family and many friends, they are going to become the worse for wear, and some of them lost entirely. The remedy is—sell Albums. With the new lines recently added, there is sure to be one to suit anyone's purse.

When the customer cannot be sold on the Album proposition there is still another line of attack open—Kodak Snapshot Frames. There are usually one or two prints on every roll which the Kodak devotee thinks more highly of than the others. The alert salesman will notice which these are, and by slipping one of them into a Kodak Snapshot Frame and asking the customer how he likes it, many an extra sale will be made. If a similar policy is adopted with enlargements, but very few 5 x 7, 6½ x 8½ and 8 x 10 sizes will leave your store unframed.

Develop the film, make the print and *then* sell the wherewithal to protect the print—Finish what you begin.

The KODAK SALESMAN

A Substantial Film Clip



When a strip of wet film is suspended by means of a narrow clip or peg placed in the centre of one end, it will, during the process of drying, inevitably curl inward somewhat. The surest way to avoid it is to use a wide clip which will extend the full width of the film. This need has been nicely met by the No. 2 Kodak Jr. Film Clip, which possesses wide jaws, coupled with a bulldog grip. The amateur who uses the Kodak Film Tank needs them when drying film, while those who insist on working by the dark-room method will find them the very thing for holding the film throughout developing, fixing, washing and drying.

Just right, too, for the developing and finishing department.

The price of the No. 2 Kodak Junior Film Clip is 40c. each.

Your Competitors

"Compete with your possibilities—not with your neighbors."

This was the advice given by a manufacturer to one of his merchant customers, and it is mighty sound advice for every salesman as well.

Your sales sheet foots up about as well as that of any other salesman in your store or your department; your salary compares favorably with most of the other men in your neighborhood, and with those with whom you associate, so you should be satisfied.

Self-satisfaction is a great thing—for the other fellow.

The self-satisfied man can be compared to a man wearing spectacles fitted with mirrors instead of lenses—he can only see backwards, and not so very far back at that.

Compete with your possibilities.

Get this thought into your mind so that it will stay there and govern your actions.

There never yet lived a man who could not have accomplished more; those who have accomplished most have been those who sought out and made the most of every possibility; those who gave no heed to the accomplishments of their associates except to endeavor to excel them.

You will never find out how much you can do unless you seek out every possibility.

When you discover a possibility get after it—turn it into a probability, and then into accomplishment.

"Compete with your possibilities—not with your neighbors."

Grades and Surfaces of Velox

Velox is divided into five different grades or surfaces and three degrees of contrast, called "Contrast," "Regular" and "Special." The surface should be chosen to harmonize with the subject of the picture and the contrast to suit the strength of the negative. "Contrast" and "Regular" develop quickly and are adapted to thin negatives lacking in strength, while "Special" is for use with strong negatives with good contrast and density.



The KODAK SALESMAN

An Obvious Moral

Supposing you had been considering the purchase of a talking machine, and had dropped into a store where such machines were to be had.

Quite possibly you were not very well posted on the various makes, so that they all seemed equal in value to you.

You listen to a few records, and receive some explanations as to the operation of the machine, and finally decide that you will visit another store and see what they have to offer before you decide definitely.

The machines in the second store are very similar in appearance, and the records sound just about the same, and the prices are about equal. In this store the clerk in explaining the machine points out a little device that will automatically repeat the record, and makes casual mention of the fact (we don't know whether there is any such device or not, but that is immaterial insofar as this story is concerned).

You are still a bit undecided because no strong emphasis has been placed on any exclusive feature of either machine. But supposing the salesman had called your attention to beauty of design, the clearness of the reproduction, and other talking points common in a measure to all makes, and then had said: "Now I want to show you something to be found on no other talking machine—it is an absolutely exclusive patented feature of the — machine."

Then if he proceeded to explain to you the device for automatically repeating a record, and how much this would add to the pleasure of dance music, or in the rendering of some selection of which you were particularly fond,

and then told you that the machine with this device cost no more than other machines without it you would be pretty apt to decide on that machine because you were sold on this exclusive feature.

The moral to this little tale is so obvious that we are not even going to print it.



You Be the Boss

"The men who accomplish most are those whose mental attitude is one of constant personal criticism," says the editor of *Salesmanship*. "We must be able the next morning to call a halt on the looseness of yesterday, permitting no procrastination. Never give anyone a chance to say, 'one side, please.' If they once pass, your opportunity is lessened. Those who analyze themselves find their weaknesses, eliminate them, strive to strengthen their better qualities and enlarge their opportunities for usefulness are the ones who will bag the game long before the other fellow is even on the trail.

"All this does not mean, however, that you should 'work yourself to death.' 'All work and no play makes Jack a dull boy.' There are times to work and times to rest, and the man who gets the most out of life is the one who knows *how* to work and how and when to play.

"There is a certain class of salesmen who think they are so busy that they never get a chance to take a vacation. They tell this to everyone, 'I never get a chance to get away; haven't had a vacation in six years, etc.' This is not, however, always due to the fact that he is so busy. The fact is he has got into a rut. He doesn't get far enough away from his work to get the right viewpoint.

Many a big sale
has been closed by the
man whose chief equip-
ment for the task was
not knowing that it
couldn't be done.

Sales-Sense.

"At your dealer's" means *You*

When a Kodak is purchased at your store and you see to it that the subscription blank for Kodakery is properly filled in and sent to Toronto, every time that customer sees this phrase, "*At your dealer's*," which appears in every advertisement in Kodakery, as far as he is concerned, "*At your dealer's*" means you.

Kodakery holds the interest of *your* customers in picture-making; it informs them of new camera models and reminds them of the various Kodak helps and conveniences that *you* sell.

"*At your dealer's*" is not just a phrase—it is the connecting link between our advertising and your store.

We publish Kodakery, to be sure, but when its readers want something Kodakery suggests they think—not "Canadian Kodak Co., Limited" but "*At your dealer's*."

25

KODAKERY



Kodak Serial Printing Frame No. 2

*for use with Vest Pocket size
Negatives*

Permits a complete strip of eight negatives or less to be handled without cutting apart—a decided convenience which facilitates adjustment of the mask.

The film strip slides easily through the frame from exposure to exposure.

THE PRICE.

Kodak Serial Printing Frame No. 2 in
V.P.K. and No. 6 Brownie negatives \$2.00

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

At your dealer's

*You can't afford not to get the
name on the dotted line*

The KODAK SALESMAN

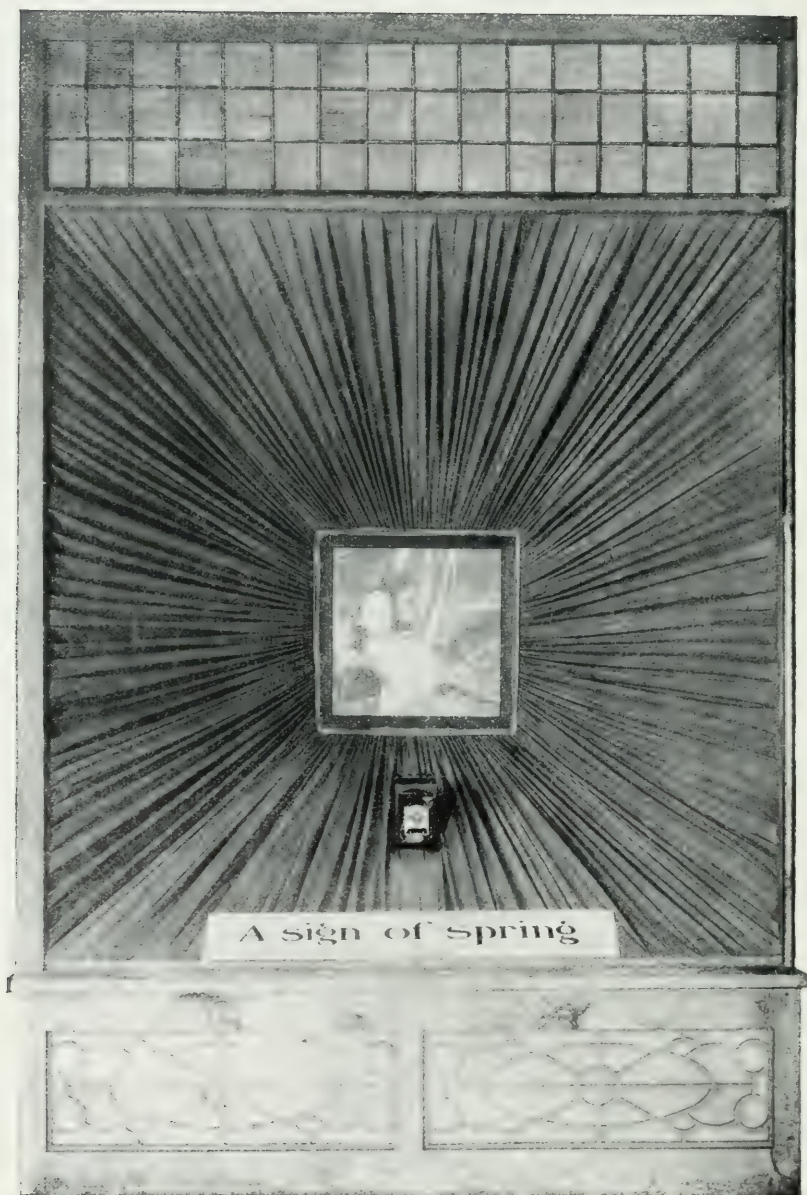


MAY, 1919

**Opportunity may knock
at your door only once, but
you can beckon her from
your window any time.**

IN ALL HUMAN AFFAIRS THERE
ARE *EFFORTS*, AND THERE ARE
RESULTS, AND THE STRENGTH
OF THE EFFORT IS THE MEASURE
OF THE RESULT. CHANCE IS NOT.
"GIFTS," POWERS, MATERIAL, IN-
TELLECTUAL AND SPIRITUAL POS-
SESSIONS ARE THE FRUITS OF
EFFORT; THEY ARE THOUGHTS
COMPLETED, OBJECTS ACCOM-
PLISHED, VISIONS REALIZED."

—DISSTON *CRUCIBLE*.



Simple But with a Selling Punch
See Page 7

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

MAY, 1919

No. 4

BETWEEN US.

It was a successful store: The manager chatting with a customer who was waiting for a package, remarked, "We have a fine lot of salespeople here."

The manager went on his way and presently the salesman came with the package, and he remarked, "Don't you think Mr. Blank is fine? He's the nicest man in town to work for."

Perhaps those remarks account in a measure for the success of that store.

The KODAK SALESMAN

Confessions of a Salesman



"MY father wanted me to study law; my mother believed that I had the makings of a good physician, while my grandmother, not knowing me as well as my immediate ancestors, felt that I would be called to the ministry.

"All three guessed wrong, and so after a number of adventures, including a barn storming tour with a tent show (which eventually left me stranded), I became what was known in those days as a 'drummer.'

"Fortunately for me in my career as a traveling salesman, I got off to a good start, thanks to the advice of an old-timer on the road.

"He got me off in a corner and said: 'Son, the day of the "drummer" is past; don't start out with the idea that a loud vest, a red necktie, and a stock of the latest stories will be all you will need to get you by. You are going out to represent an old established house with a first-class line of goods, so don't ever forget that wherever you are, you are the personal representative of the house, and that the customers you meet will measure up the house and its goods in a large measure by the way *you* stack up.

"Remember that the store proprietor, or whoever does the buying, is a busy man—or ought to be—and that you will make a much greater hit with him if you stick strictly to business.

"That doesn't mean, son, that

you must always wear an undertaker face, because you will find a smile is a big asset, but get through with business first; then if your customer evinces a desire for a little friendly chatter, oblige him.'

"In my journeyings I naturally came in contact with all sorts of buyers, the brisk, snappy kind, and some that appeared to have all the time in the world at their disposal, but I found that, practically without exception, they appreciated the fact that I wanted to talk business first.

"And when you come to think it over, *business* first is a pretty good plan, whether you are selling goods on the road or from behind the counter.

"When all is said and done, it is the *sales* that count, isn't it? And you can't make sales without talking—and thinking—business.

"It follows naturally that to talk business you must *know* business, at least insofar as it applies to your particular line.

"You know how it is yourself when you visit a store and a salesman steps briskly toward you. His very manner and attitude create in your mind a feeling of confidence, and confidence must be established before a sale can be made.

"You feel sure that he can reply to any inquiry with a direct answer.

"Don't you hate to have any

The KODAK SALESMAN

salesperson say to you, 'I *think* that it will do so and so,' or 'I *guess* so and so.' You want to know whether it *will* or *will not*, don't you?

"Well, it is just the same when anyone comes in to you; if you have trained yourself to think business first, you will naturally have put yourself in position to *do* business by studying your line so that you can give a direct answer to any question regarding the goods.

"Another thing the man on the road soon learns to regard as an asset is ability to keep his temper. You see, if you and your customer lose your tempers, you both go whirling around and around just like an engine whose governor has broken, with imminent danger of a smash. If temper must be lost, let the other fellow do it, because then you have the big advantage; no one in a rage can either reason or act clearly.

"It always takes two to start a quarrel, and so if you don't join in, why there 'just can't be no quarrel.'

"There used to be a man in my territory who took particular delight in roaring at and trying to bulldoze every salesman who called upon him. If he succeeded in driving the salesman out, he would sit in his chair and laugh until his sides ached.

"Fortunately for me, I had been tipped off as to this man's little plesantry, and so when he roared I roared back, and didn't budge an inch.

"Pretty soon I saw a twinkle in his eye, and then he let out a chuckle and we proceeded to do business.

"I never dared tell him, however, that I had had advance information on him, but it did help me in lots of other cases."

A Practical Test

In the February KODAK SALESMAN we had a little story on "Letters That Sell" wherein we told how a man sold a house because he wrote a human, man to man letter, to a number of prospects.

The wife of one of our technical engineers needed the services of a laundress, and had been told that they were just about as hard to find as feathers on a snake.

Her husband had read our little story, and he proceeded to put its moral to the test. He wrote an advertisement for insertion in the Sunday paper, wherein he stated his wife's need for a laundress; also, that their laundry was dry, light and airy; that they had all the modern appliances, electric irons and the like, and that they weren't a bit fussy, and that the laundress would be treated as a regular human being.

They had twelve responses before the day was over.

It pays to advertise when you do it right.



Say what you will about the Ten Commandments, you must always come back to the pleasant fact that there are only ten of them.

Don't dodge responsibility. On your attitude to responsibility may depend your success or failure.

A tremendous amount of time and energy is wasted by some people, in trying to dodge responsibility to their ultimate disadvantage.

It is responsibility that gives men the opportunity to be great, and creates both character and fortune.

The KODAK SALESMAN

A Minute with the Ad Man

Supposing you were thinking of building a home; about one of the first things you would do would be to take a walk around the town and look over the homes already built and make mental notes of their good and bad features.

You would also probably purchase from your newsdealer some of the magazines devoted to home building, and study them carefully, and then eventually you would consult an architect, because you would realize the necessity for his experience and judgment.

The necessity for some newspaper advertising comes to you. You know how to sell goods over the counter, but you are inexperienced in the science and technique of advertising.

So why not employ the same plan you would pursue in regard to the building of a home? Secure a week's file of the local newspapers, and study the advertisements carefully.

Note particularly those which most quickly arrested your attention, and compare them with the others to find out why. Then select those whose selling arguments appealed to you most, and those whose arrangement of type and space seemed the best balanced.

Look through some of the monthly magazines and study the advertisements in them for the same reasons.

When a man spends anywhere from one thousand to ten thousand dollars for a page advertisement in one issue of a magazine, you may rest assured that he has spent a good deal of time and thought on its every word and feature.

You will find your time very well spent in this study and investigation. You will have learned a lot as to how the experienced, trained advertiser does it.

Then go to the advertising department of the newspaper or papers you feel that you would like to use, and you will find their advice and service to you in preparing your advertisements given willingly and without charge.

We will be very glad to criticize any of your advertising in the effort to improve it; if you need cuts for illustration, select them from our cut sheet and we will forward them promptly.



"Kodakery" for June

We hope that you read each issue of *Kodakery* carefully. If you do not, you are missing much in the way of useful information, to say nothing of entertainment.

The June issue will afford some excellent selling points for the Kodak Self Timer and the Kodapod, the Autographic Feature, and the Panoram Kodak.

Whatever you do, study carefully the article by Dr. Mees on "The Choice of the Printing Paper." It will not only help you with your own pictures, but also will be of great aid in serving your customers.



If you put yourself first you'll fail, but if you put your job first you'll succeed.

No kind of success can ever come to the man who inflates himself at the expense of his job.

The KODAK SALESMAN

The Right Idea

In many stores the man in charge of the window displays is called the "window decorator" or "window trimmer"; that he is so titled may lead him away from the fact that the chief mission of the display window is to sell goods.

A display window that is merely trimmed or decorated, no matter if it is highly artistic and pleasing to the eye, fails of its mission if it does not induce people to enter the store.

Very many articles now in general daily use were first classed as luxuries; it does not, however, take long to remove an article from the luxury to the necessity class.

Have you ever stopped to think that *happiness* is a necessity just as vital to right living as food and raiment?

In selling Kodaks and amateur photographic supplies get away from the idea that you are selling luxuries. You are not; you are selling necessities.

The little Kodak pictures have brought and are bringing happiness into hundreds of thousands of homes. Ask any mother if she would for any sum part with the little Kodak pictures of her children; on many a staid business man's desk you will find a Kodak picture or pictures of Mother and the kiddies.

On many an office, library or den wall you will find framed Kodak enlargements permanently visualizing and renewing some happy incident of the past.

Are these things not very much worth while in the economy of life? You know they are.

So why not make your window display sell this happiness? In every recreation Kodak finds a part.

It knows no season—anywhere and everywhere it finds a place.

On page 2 you will find a happiness selling suggestion—"A Sign of Spring."

Make your windows cash in on the happiness idea.



Stay Away from Arguments

Stay away from arguments, for arguments between salesman and customer are invariably business killers, at least so far as the seller is concerned.

The customer must be accorded every courtesy, if the clerk or proprietor expects to do business with him. Friction will sometimes occur, but no matter what the cause, rough-shod methods should not be used by the seller.

A sarcastic tongue in a salesman may be likened to a two-edged sword that cuts deeply in many directions—it kills customers, slashes profits and eventually cuts his own throat.

A smiling face and affable manner will win the day and make friends. This may be said to be the secret of the success of the man behind the counter whether he be proprietor or clerk. Avoid arguments.



Cheer Up!

The less you have, the more there is to get.

Go to it!



There will soon be small place in the business world for either the ignorant man or the man who knows only the rule of thumb.

The KODAK SALESMAN



Improving the Print

It is a well-known fact that the eye is readily attracted by color; an advertisement, for instance, be it ever so well executed in black and white, will have a far greater appeal if color is judiciously used. These ideas are not new but we wish to emphasize the fact that far too few amateurs avail themselves of the simple and inexpensive Velox Water Color Stamps for improving their pictures. An excellent time to introduce the books of Stamps or complete outfits, is when handing out developing and printing orders.

The Price

Velox Transparent Water Color Stamps, complete booklet, 12 colors	\$.35
Separate Color Leaves, each....	.03
Set of 3 Special Brushes, per set.	.50
Mixing Palette .....	.30
Velox Transparent Water Color Stamp Outfit, including Book, 3 Brushes and Palette.....	.85



To rest content with results obtained is the first sign of business decay.

Profit--how many kinds are there?

The dictionary says that "profit" is synonymous with "gain," "advantage" and "benefit."

It is certain that if the expenses of a business deal equal the difference between cost and selling price, there can be no gain, no advantage and no benefit—in other words the profit will be nil. Notwithstanding this self-evident fact, we are constantly confronted with the term "gross profit," and too many business men deceive themselves in regard to their true financial standing, bringing in such an item in their business statement. They compute as profit that which was not profit.

There is no other sort of profit and never can be but "net."

Net profit is the sum which remains after deducting the cost of the goods plus all the charges and expense incident to selling and delivering the goods to the customer—yes and whatever it may cost on top of that to collect the account from the customer.

"Gross profits" were no doubt invented by accountants to enable them to gloss over the shortcomings of managers; something they could offer the shareholders instead of the real thing—net profits.

The KODAK SALESMAN

Profitable Attachments

While a number of small sundries are available to make picture taking a greater pleasure, quite a large percentage are conveniences (none the less profitable, of course) and designed to make Kodakery live up to its slogan of "Photography with the bother left out."

There is, however, a little group of attachments which, if not indispensable, are at least necessary if the best work is to be done under certain conditions. These attachments are Kodak Portrait Attachment, Kodak Color Filter and Kodak Sky Filter.

The Kodak Portrait Attachment functions, in effect, by shortening the focal length of the lens with which it is used. When taking portraits or other "close ups" with a camera like the No. 9 Premo, for example, the lens must be racked out to a greater distance from the film or plate than it would be for subjects at a normal distance. Folding Pocket Cameras would no longer be pocket cameras if they possessed movements and extensions like the No. 9 Premo, hence the Portrait Attachment which enables close-up work to be done with cameras having limited bellows capacity.

The Kodak Color Filter consists of a yellow stained gelatine film cemented between glasses and its action is to modify the light rays entering the lens so that green and yellow may be given time to register on the film before the blues, which are much more active, have acted too much.

Strange as it may seem, the most active rays photographically are invisible and are known as "ultra-violet." Violet and blue are also very actinic, more so than other visible colors. If allowed free play

these three kinds of light rays will have far too much action on the film in comparison with orange and yellow. Eastman Film being orthochromatic, is sensitive to these two last colors, so the Kodak Color Filter is used to cut out the ultra-violet entirely and greatly subdue the violet and blue. By this means clouds are retained in the negative and greens and yellows are rendered with greater fidelity than would be the case without the filter.

The Kodak Sky Filter is similar to the Color Filter but the upper half only is stained. It acts in the same manner as the Color Filter but as the lower part of the picture is unscreened, there will be no modification in the rendering of colors appearing in it. Only twice the normal exposure is required while the Kodak Color Filter needs ten times the normal exposure under usual conditions.



To start the customer right is of the utmost importance.

To keep the customer on the right road is equally important.

Kodakery

is designed for this purpose.

Get the name on the dotted line.

The KODAK SALESMAN

32

KODAKERY

THE only way to keep prints properly—safe against loss or injury—is between the pages of an album.

The Balmoral Album



with black leather covers and made in the loose leaf style is as practical in use as it is handsome in appearance.

THE PRICE

A, 5½ x 7, 50 black leaves	-	-	-	-	-	-	\$2.50
B, 7 x 10, 50 black leaves	-	-	-	-	-	-	3.50
Package 12 extra leaves, A \$0.18; B, \$0.25							

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

At your dealer's

The KODAK SALESMAN

About an Advertisement and Something Else.

On the opposite page is reproduced page 32 from "Kodakery" for May. Please note "at your dealer's" in the lower left hand corner. Of course this appears in all Kodakery ads., but we want to sleep o'nights and not have our conscience troubling us because we shaded the truth a little in making that statement. We need that sleep! Anyway when you get them in stock you won't have them very long.

Seventy-five or eighty per cent. of the people who own cameras keep their prints in any old place; scattered here and there, they find it hard or impossible to bring them to light to show their friends. An Album will solve their trouble and a very large percentage only need to have this viewpoint put up to them for you to make the sale. Every owner of a camera who makes any pictures at all is a latent purchaser of an Album. Do not forget to sell Dry Mounting Tissue as well, as this will prevent all cockling of the album leaf. The Kodakery Ad. illustrated shows and lists the Balmoral but in addition there are the Westminster and Glendale, both built along the same lines as the Balmoral. The Westminster has a leatherette cover and the Glendale a cloth cover. The prices of these two Albums are given below.

	A	B
	5½x7	7x10
The Westminster Album..	\$1.50	\$2.00
The Glendale Album.....	1.25	1.75
Extra leaves per package		
of 12 .....	.18	.25



Kodakery

Ever since we first started Kodakery its circulation has been steadily mounting up until now the number of copies distributed monthly is far beyond our most sanguine expectations at the time the magazine was first printed.

The most important point about this distribution is that every copy goes to someone who owns a camera. There are no "dead-heads." Of course some of its recipients may not appreciate its monthly visits, but on how many occasions has not its timely arrival re-kindled the interest of the Kodaker whose enthusiasm had died down because of a spoilt roll or some little difficulty which had disheartened him?

Provided you do your share and "get the name on the dotted line," for a year at least your customer will not be allowed to forget that he or she owns a camera. The articles in Kodakery are educative and instructive but still are always written from the amateur's viewpoint. The pictures too are nearly always the work of amateurs and those intimate little pictures of home life, *wordlessly but none the less convincingly*, urge the reader to go and do likewise.

Do not leave it to the customer to send in the application form, but make it a point to fill in the blank at the time the sale is made. Incidentally, will not the customer appreciate this little attention on his or her behalf when you explain?

Help us to make the circulation of Kodakery one hundred per cent. Do not let one purchaser of a Kodak, Brownie, Premo or Graflex leave the store until you have "got the name on the dotted line."



The KODAK SALESMAN



Ten minutes with the Boss

SAM, you seemed rather surprised because I did not hire that nice looking chap who applied for a position the other day.

"I'll admit, Sam, that he was neat and of good appearance, but I discovered during my conversation with him that he had worked in four different places, all some distance apart, during the last twelve months.

"Now this may be his method for 'seeing Canada first,' Sammy, but I didn't care to have him do it at my expense.

"I don't care how good a man is, Sam, he never becomes worth the salary he is paid until from three to six months have elapsed on the job.

"No two businesses, even in the same line, are conducted in the same manner; every store and every store manager has a different way of doing things, and it takes any new employee quite some time to become a smoothly adjusted and running part of the business machinery.

"Consequently, Sammy, I am not at all interested in what I call the 'drifters.'

"A great many employers, Sam, overlook the fact that they have a definite investment in every employee upon which they must make a profit, so if I feel that a man is apt to leave me before I can even break clean on my investment, I don't want him.

"That brings up another thought, Sam, and that is, how many employees realize that the store must make a profit upon their performances, just as well as upon the goods that are sold. In other words, Sam, an employee must earn a certain amount more than he is paid to be a profitable investment for his employer.

"The employer ventures his good hard money, as well as his time and experience. The employee ventures only his time and services, so the employer, taking by far the greater risk, is justly entitled to this percentage in his favor.

"It is but seldom, Sam, that the efficient employee is underpaid; it may be true, Sam, that he is capable of a bigger and better job, which eventually he is pretty sure to land.

"There is always a point, Sam, where an employee is receiving the maximum salary for the job he holds, and so if his store can not just at the moment afford him a bigger opportunity he should content himself with what he is receiving.

"Every business, Sam, has what is called 'overhead' expense, which means the expense of doing business,—rent, heat, light, wages and all other fixed charges which must be paid regardless of business conditions.

"Now a certain definite per cent. of this overhead expense must be

The KODAK SALESMAN

charged to wages, and any increase in this percentage must come from increased sales.

"So many salespeople, Sam, do not realize that a good part of their success lies right in their own hands; so many think that all they should do is to be on hand during working hours, hand out the goods the customer *asks* for, and let it go at that.

"Every salesman, Sammy, can with very little effort increase his sales, and when the Boss notes from his inspection of the sales sheets that a particular salesman shows a consistent and steady increase he is pretty apt to think, 'I mustn't let that chap get away from me,'—and the logical way to keep him will be to slip a little more in the pay envelope.

"Just because the Boss may not be on the floor all the time, and is away from the store quite a bit, some folks may think that he does not know what is going on, and so feel secure in doing just as little as possible.

"They don't fool anyone but themselves, Sam, because they forget that the Boss *does* see the sales slips, and the other store records, and that he studies them most carefully.

"Every person on the pay roll, Sam, from the porters and errand boys on up to and including the Boss, can and should play an important part in the success of the store.

"Customers are influenced by so many things aside from the actual merchandise. There is one big store I like to go into just because the colored door man has such an expansive and welcoming smile, and there is a certain telegraph messenger boy I am going to ask to come and work for us because he always comes in with a grin and says

'Thank you' when I sign the slip.

"The success of any store, Sam, is largely in the hands of the employees, and if they all would only realize this, and know and feel that the success of the store, and their own success were interlocked, no one would have any cause for complaint."



"Costly unbeliefs in modern business methods keep many dealers poor.

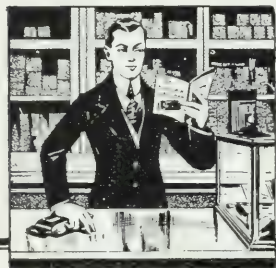
"Good advertising is the life of the modern store—a necessary asset.

"One of the commonest mistakes dealers make is to be satisfied with a 60 or 80 per cent. advertising efficiency. This 'letting well enough alone' often results in a competitor's hitting on the idea you might have had, and undermining your sales. To get back the ground you have lost costs a hundred times as much as the original expenditure would have been.

"It is necessary for you to be on the constant lookout for new and stronger advertising.

"Ideas are the life and breath of advertising, for advertising in its best sense is the persuading of people to do what is for their own good—a thing they somehow hate to do—and ideas start the impulse.

"A selling plan without an attractive, winning advertising idea, isn't a selling plan, because it can't breathe. It needs an advertising idea to put into it the essential magnetism that will not only win a hearing in the brain of men and women, but will also appeal to their ambitions and emotions."—*National Drug Clerk.*



The Primary Page *for the* Beginner Behind the Counter

IN this department we have discussed the selling of Kodaks and the various articles that go to make up the Kodak line, and this seems not an inopportune time to have a little chat regarding the beginner in salesmanship himself.

Anyone in the possession of his normal faculties can become a good salesman if he studies himself, his goods, and the fundamentals of selling.

If you are just beginning in the selling game it won't do a bit of harm if you get off in a quiet corner and give yourself the "once over."

It is possible that you have had but little experience in dealing with the public, and in consequence you are diffident or perhaps actually bashful.

If this is the case just take a good square look at yourself and you will find that you average up with the majority, and that you possess no physical or mental peculiarities that make you stand out from your fellows in a ridiculous sense.

This being so, you may rest assured that the average customer will be far more interested in the goods you have to sell, and in the service the store may have to offer, than in yourself.

But no matter how diffident you are, if you are neat in appearance, obliging, and know your goods, the customer will be quite apt to remember *you favorably*, and to seek you out when he or she next visits

the store, all of which will do much to overcome any natural diffidence on your part as time goes on.

With a line as varied as the Kodak line it is quite possible that in the beginning you will be asked questions which you can not answer with certainty.

If you do not know, say so, but find out immediately from someone else in the store the correct answer.

It is the biggest possible mistake to try and bluff anything through; if you give a wrong answer you may put the customer to a loss of money, material and time, and if this happens it's good-bye customer, so far as you and your store are concerned.

Never make a promise that you are not absolutely sure can be fulfilled—and when you do make a promise remember it—follow it up and make sure it is lived up to.

Almost every town has its quota of amateurs who have a slight knowledge of scientific terms, which they delight to air, and they are also fond of asking hypothetical questions, the answers to which they have looked up in some text book before they come in and spring them on you in the effort to disconcert you.

There will also be found the "Kidder" who mayhap will try to have a little fun with you; knowing that many chemicals have two or more names he may ask you for "Sodium Thiosulphate" when he

The KODAK SALESMAN

means "Hypo." or refer to "Sodium Chloride" which is another name for common table salt, or, possibly, if he can pronounce it, to "trihydroxybenzine" when he means "Pyro."

So you see you can avoid all this by honestly confessing your ignorance when you do not know.

When opportunity offers, have a chat with the people in the finishing department, or with some expert amateur customer, so that you may learn to distinguish the different sorts of negatives, how to improve them, and the correct grade of paper for printing.

Next to knowing your stock and its selling points is the thorough knowledge of negatives and prints. Knowing good negatives and prints when you see them, and knowing how faults are produced and how to remedy them puts you in position to be of tremendous help to your amateur customers.

The fact that you can and will put the beginner on the right road, and keep him there, will be a big factor in boosting your sales, not only because you keep the customer interested and enthused, but additionally, because you will have numberless opportunities to introduce and sell the various sundries.

Make it a point to read the various photographic magazines. They will keep you posted. They all contain many articles of practical value to you.

Study the illustrations; the majority of them are selected because of their artistic excellence, and the magazines running a print criticism department will be found particularly valuable because the pictures are analyzed, and their good and bad points made plain.



Just Supposing

You have carefully and thoroughly explained the Autographic Feature to a customer, and tried to impress upon him the great importance of dating every negative.

Now just supposing this argument, strong as it is, fails to impress him. You still have another one, and that is one of economy.

The Autographic Feature affords a double service; it not only gives a valuable record, but in addition, it protects the user from the danger of making two exposures on the one film.

Before the advent of the Autographic Feature, the camera would not tell us whether the film had been reeled to the next number after it was exposed, and so when the user was in doubt, but took a chance on the film not being exposed, he sometimes made two exposures on one film, or if he reeled the film on to the next number to avoid the chance of making a double exposure, he sometimes found an unexposed section in the roll after development.

Now by forming the habit of autographing the film immediately after it is exposed, he need take no chances on either double exposures or blanks. All he has to do is to look in the autographic slot; if he finds an autographic record, he will know the film was exposed, and if no record, that the film was not exposed.

And when you add to this that all this convenience and protection cost no more than to be without it, your sale is clinched.

Did you ever notice that the fellow who is always in a hurry is usually late?

The KODAK SALESMAN

The Art of Approaching A Customer

A short time ago a pupil from one of the high schools made a test of thirty salespersons in a certain store, on their manner of approaching customers. In each instance she lingered at a counter, looking at some particular merchandise, or wandered about the department looking at table and reel displays. The report showed that twenty-two out of the thirty salespersons who approached her said, "Something for you?" Three asked, "Do you wish to be waited upon?" One said "Can I show you something?" Two said, "Good morning." Two out of the thirty greeted her by calling attention to some particular feature of the merchandise at which she was looking.

Did you ever stop to consider your method of approach? Why should a salesman approach a customer with a direct question? His knowledge of the stock opens the way to introduce his merchandise to the customer who is showing some evidence of interest therein. A direct question, similar to those asked, puts him in a position of a reply—"No, thank you," or "I am only looking." Why invite a reply that places him on the defensive? If he does so he places himself at a disadvantage, and helps to block his way to any further intelligent effort to introduce his goods.

There can be no fixed rule or method of approach to interest customers. Each instance must be governed by the existing conditions. Your "attention" to the customer on approach may be sufficient assurance that you are at her service—a smile or other courtesy, or a step forward may be further evidence of your readiness. The salesman who is alert and knows the goods

and interests himself to study human nature can readily grasp the opportunity to call attention to some feature of an article that may interest the customer if the desire is to *serve* rather than to sell. No salesman would ever sacrifice his knowledge of salesmanship by approaching the customer and asking her to buy. Using the greeting, "Can I show you something?" rather indicates that you will do so if the customer wishes to purchase, therefore the customer may reasonably feel *annoyed*.

There is much that is desirable in any article of your stock that you know and the customer does not know. The fineness of texture, the grade of finish, the beauty of design, the durability and usefulness of the goods, are all introductory features that will interest the purchaser without indicating that you are asking them to buy and surely will gain favor rather than give offense.

Study the art of approaching a customer.—*The Broadway World*.



"Make it easy for each other. For the persons you work with day by day and year by year, make it as easy as possible for them to do their parts to the best of their abilities. A harsh word, an ill-considered retort, a sudden flare of temper will throw both parties 'off their stride' for a lesser or greater period of time, affecting their best efficiency for that length of time and occasionally exciting a feeling of unrest which may affect the organization as a whole."

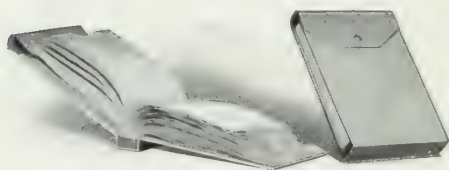
**When you find a man
who has succeeded, find out
how he has succeeded and
adopt as much of his plan
as will fit your case.**

These Are More Than Mere Conveniences:

Kodak Safelight Lamp

Gives a soft, even and safe light, can be fitted with any desired Safelight, making it suitable for use with Velox, Lantern Plates, Kodak Film, etc.

Price with any specified Safelight, not including electric bulb, - - - \$4.00



Eastman Film Negative Album not only makes each negative easy of access, but protects from injury.

Price from \$1.00 to \$1.75 according to size.

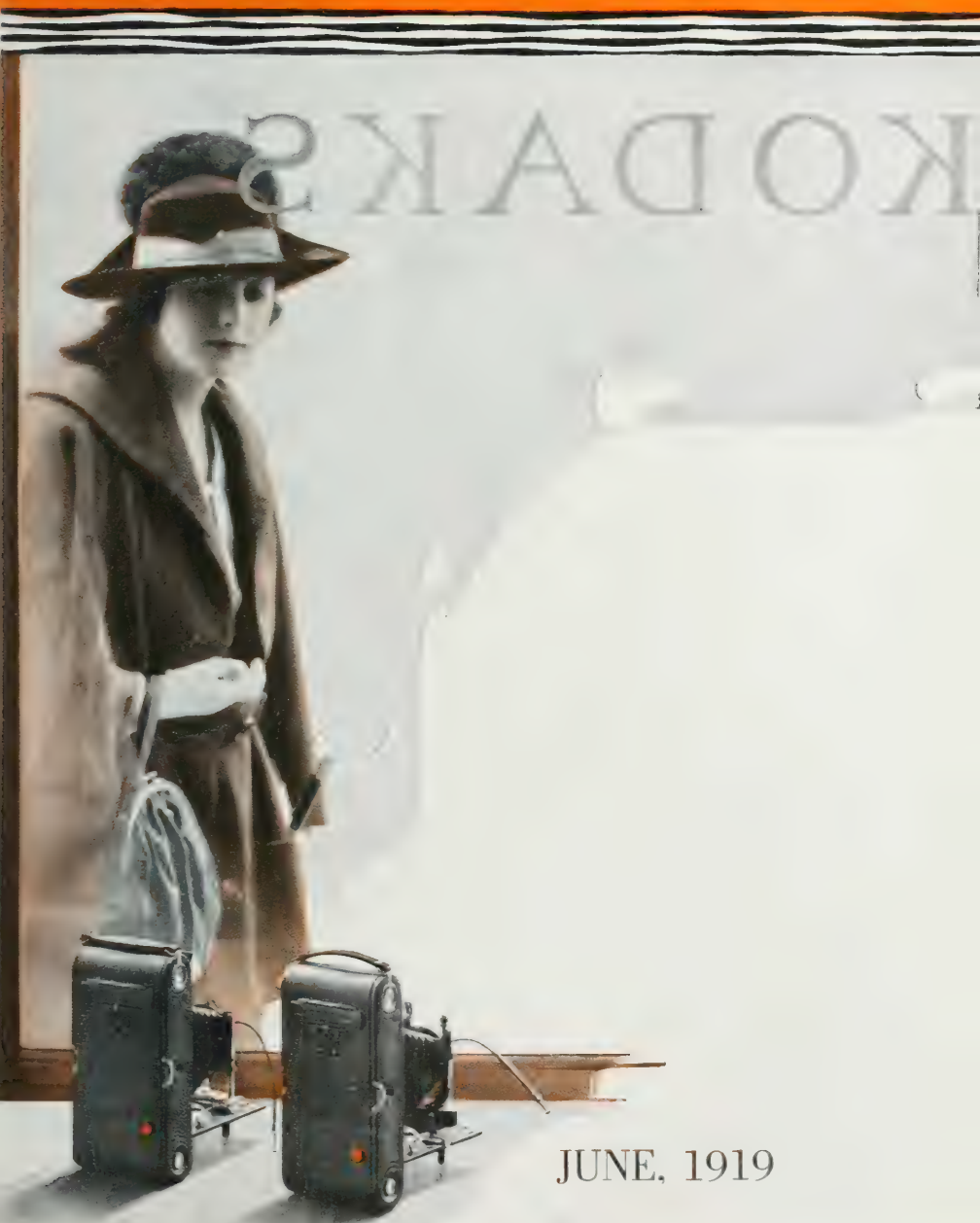
Brownie Safelight Lamp



The complete Lamp is attached direct to any electric light socket. Any series of Safelight can be furnished.

The price, including one Safelight, but not including electric bulb. - - - \$1.75

The KODAK SALESMAN



JUNE, 1919

The man who will
do as much to-day as
he is going to do
tomorrow, will get
things done.

YOU CAN'T OVERWORK YOUR BRAIN

DON'T be afraid of thinking too much. You can't. "The more the mind does," said William James, "the more it can do."

A great Doctor—Dr. Boris Sidis—recently said: "In all my practice as a physician dealing with nervous and mental diseases, I can say without hesitation that I have not met a single case of nervous or mental trouble caused by too much thinking or over study. What produces mental trouble is worry—emotional excitement—lack of interest in one's work."

So, don't be afraid. Think. Study. Plan. Train your mental powers. You cannot overwork the brain as long as you allow it time to recuperate.

It is worry that destroys the brain—worry and fear and bad feelings and mental idleness.

—*Marketing.*



The Attention Value of Pictures (See Page 6)

Courtesy W. F. Kollecker.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

JUNE, 1919

No. 5

BETWEEN US.

The salesman who gets ahead, studies—

Himself,
Other people,
The goods he sells,
The store organization,
Trade Journals,
Advertising.

Are YOU getting ahead?

The KODAK SALESMAN

Don't Take It for Granted

You know, but how many of your customers know, of the many little—and big—helps to better pictures your stock of sundries contains.

The salesman is so apt to take it for granted that the customer is as familiar with the stock as he is, and that if he is in need of any particular article he will ask for it, forgetting entirely that hundreds of new recruits are being added daily to the Kodak army.

So, now that the outdoor days are again with us, let us make a brief review of some of the more important sundries and their selling points.



Kodak Portrait Attachment

Every amateur can afford, and should possess, a Kodak Portrait Attachment. Its name, "Portrait Attachment," though possibly the best that could have been selected, is in a way not sufficiently comprehensive. Not only by its use can the amateur produce large head and shoulder portraits, but, also, because it permits working very close to the subject it is ideal for the picturing of wild flowers and all other small objects, affording a much larger image than would be otherwise produced.

No difficulty whatsoever can be experienced in its use, as it does not alter the duration of exposure, and it is attached by simply slipping it on over the hood of the regular lens; full directions for focusing accompany each Attachment.

You will be able to sell a lot of Kodak Color Screens and Sky Filters if you will but show and explain them.

Many amateurs have the idea that they are intended only for special work, when as a matter of fact their use will greatly improve the quality of almost all landscape subjects, and all subjects including the weaker recording colors.

The yellow color of the Kodak Color Screen holds back the strong blue and violet rays of light, and thus allows the weaker recording colors red, yellow and green, time to record.

The Kodak Sky Filter will equalize the great difference in light strength between the sky and foreground in landscape photography, and will retain the clouds in the sky, thus adding much to the pictorial quality of the landscape.

The Kodak Color Screen and Sky Filters are attached in the same manner as the Portrait Attachments.

Now there are metal tripods—and metal tripods, but the Kodak Metal Tripod is just the best the market affords; not only is it specially well constructed throughout, but should accident happen, its construction is such that a section can easily be removed for repairs, or for the placing of a new part.



Kodak Metal Tripod

The KODAK SALESMAN



Kodapod

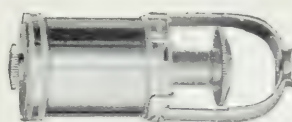
There are many occasions wherein the amateur desires to travel with the least amount of luggage, and when even a small tripod would be a burden. Here is where the Kodapod comes in; it can be fastened to a tree or fence, or any similar object. Its strong jaws hold the wood like a vise; the Kodak may be used with it in either a horizontal or vertical position. When not in use it is easily carried in the ordinary pocket.

A high percentage of the pictures in the collection of the average amateur consists of groups of his friends—and you will usually find Mr. Amateur missing, because he had to take the picture, and could not include himself, much to his secret annoyance.

Show the Kodak Self Timer to Mr. Amateur, and show him how with its use he can include himself in any picture he takes, and you will have him reaching for his pocketbook.

It will automatically release the shutter after an interval of from one-half second to three minutes, according to adjustment.

It can be used on any camera fitted with a cable release, but can not be used with a rubber bulb release.



Kodak Self Timer

There are many more sundries we could describe did space permit, but we will continue in the next issue.



“Kodakery” for July

That the various numbers of KODAKERY are not assembled from photographic lore gathered and selected hap-hazard is well evidenced by the July issue. The two stories on photographing the robin family, and on picturing wild flowers are both timely and instructive and will make every Kodaker want to get out into the woods and fields.

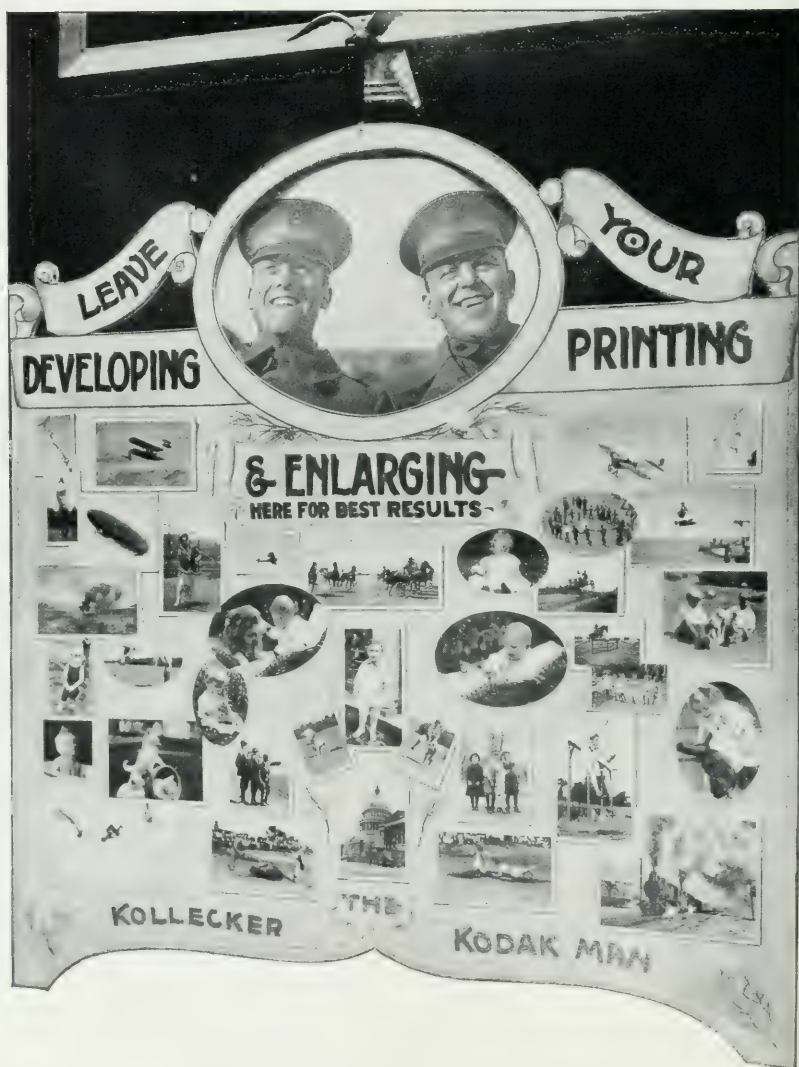
The highly instructive series by Dr. Mees continues in this issue.



The time has passed when it was possible for a man to master the details and theory of a business by merely doing his duty faithfully from day to day. No longer is it possible for a man to rise to the top in commerce or industry without bringing to the task a determination to employ his leisure time in the acquisition of special knowledge along the lines of his business.

Don't get downhearted because you happen to make a mistake. Every time a smart man makes a mistake he learns something.

The KODAK SALESMAN



Center Panel of Display Shown on Page 2

The Selling Power of Pictures

The mission of the modern display window is to sell goods, and you can not sell goods without giving the prospect some good reason for parting with his money.

The big mission of the Kodak is to afford the amateur a simple

means for storing up pleasure and happiness through the medium of pictures, made by himself, of the people and things that have interested him.

We are firm believers in the use of pictures in window displays.

A picture will arrest attention in a window quicker than anything

The KODAK SALESMAN

else, except an object in motion, and a picture will often have greater selling power than an animated display, particularly when animation is only introduced to arrest attention.

Through the courtesy of Mr. W. F. Kollecker we are enabled to reproduce one of his attractive window displays.

Mr. Kollecker believes in the selling power of pictures, and his whole display is subordinated to them.

Apparatus is shown but the pictures dominate the display. The screen is eight feet long, and can be folded for storage when not in use. The side wings are made as mats, so new enlargements of local interest can be inserted as desired.



From the Customer's Side

After an examination of a large number of Kodak dealers' newspaper advertisements, we are forced to believe that a good many of the dealers are not getting full returns from the space they are using.

Too many of the advertisements are written from the dealer's side of the counter: "Largest stock in the city." "Our finishing department does the finest work." "Our stock is complete in every detail." We this and we that, our this and our that—all this usually passes over the head of the reader, because he is not a bit interested in the dealer, but is interested only in what the dealer, or what the dealer has to sell, can do for him.

At this season of the year, and continuing on through the summer, particular attention should be given

to the making of new Kodakers, and to the inducing of those who have, for some reason or another, laid their cameras away, to take up the recreation again.

Make the majority of your advertisements tell some one of the innumerable reasons why the reader would enjoy the taking of pictures; talk to him from his side of the counter.

The advertisement designed to create new business will not only help in adding the beginners to your list, but will serve equally in informing those who are already Kodakers that you handle Kodaks and supplies.

We by no means wish to have it inferred that it is not good policy to advertise your finishing department and the excellence of your service, or to occasionally advertise some specific model, but in the main you will find it will pay best to devote the major portion of your newspaper advertising to telling of the pleasures to be derived from picture taking.

In the larger cities when the use of large space is prohibitive, you may possibly have to confine your advertising to a simple announcement, but whether you can use large space or small space you will find that steady, persistent advertising will pay, but bear in mind that when you can use sufficient space talk from the customer's side of the counter.



"My boy," said the successful merchant, "never let your capital lie idle. Remember that money talks, but it doesn't talk in its sleep."
—*Boston Post*.

The KODAK SALESMAN

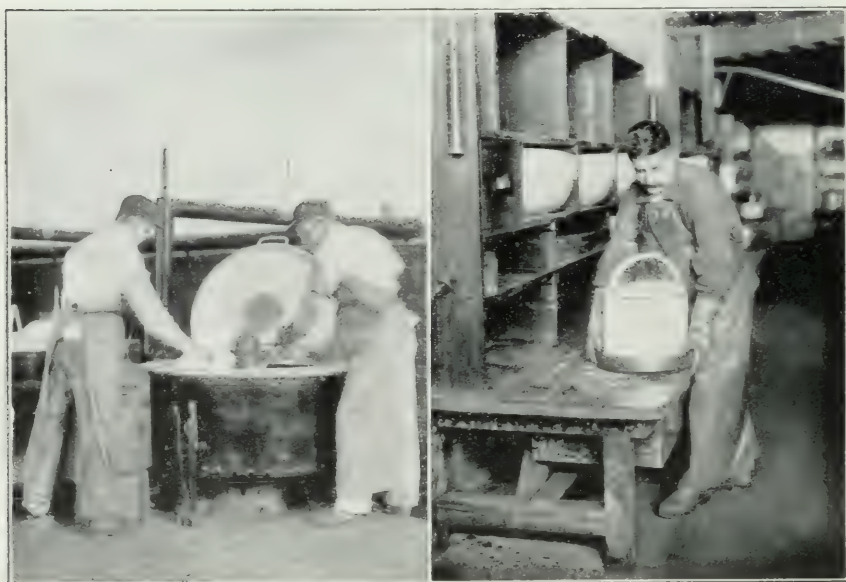
Kodak Film in the Making

Without film the photographic industry would be a sorry pigmy beside the widely ramified industry that it is to-day and well can we say that photographic film, both for still and motion-picture work, as developed and made in the great Kodak Park Works, has helped enormously to place photography on the high plane that it stands to-day. In fact, it was due largely to Mr. Eastman's efforts, begun way back in the late eighties, that the film camera and the movies were made possible. First the film had a backing of paper and the development of this type of film and the so-called "Stripping film" (the emulsion of which was so made that when placed in water it could be removed from the paper backing, dried and then transferred to a transparent backing of gelatine)

made the first Kodak with the famed slogan, "You press the button, we do the rest," a possibility.

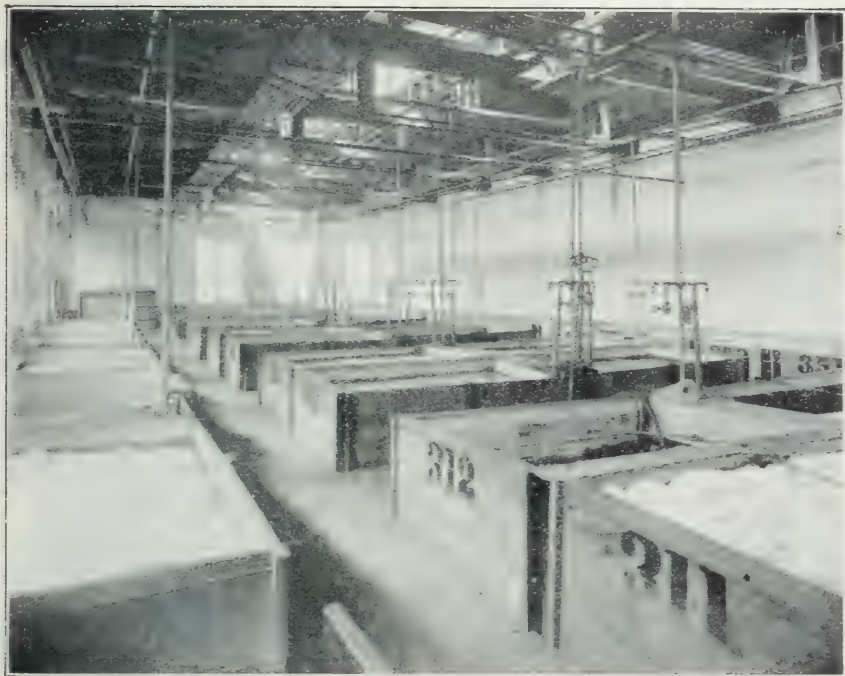
Film with a paper backing was only temporary, however, for the great desideratum was film with a transparent base or support. After months of application, the Kodak engineers brought out film with cellulose as a base and then the great series of developments that came as a result of the production of Kodak transparent flexible photographic film in ever increasing quantities which revolutionized the entire photographic industry.

The advent of Eastman film proved a particular boon to motion pictures; in fact, Eastman film made the complete commercial success of the motion-picture camera possible. With the continually growing popularity of motion pictures the demand for Kodak film mounted higher and higher and one might



Cotton-nitrating Centrifugal and Man Handling Container Filled with Pure White Crystals of Silver Nitrate

The KODAK SALESMAN



Cotton Which Is Used To Make the Transparent Backing of Film
Is Washed in Large Tanks

almost think that the men who hold the destinies of the huge Kodak plants in their hands were often hard put to keep up with this rapidly increasing demand. But they kept their ears close to the ground and tried to sense what the future requirements would be. Quality in those early days, as now, was of paramount consideration; but the Company went further and made elaborate preparations for the future, consequently, as the demand for film stock grew, the Company was always ready with the goods and prepared to make shipments promptly, without a hitch.

It takes a great deal of time and incidentally a great deal of money to prepare for the manufacture of photographic film of high average quality in the large quantities neces-

sary for present-day production, or for that matter, to prepare for such great increases in production as have been necessary in the past. And to keep ahead of the demand and always be ready for big business as the Kodak Company has done requires vision and pluck—the vision to anticipate every demand and the pluck to spend millions of dollars as a toll for preparedness.

The story about the making of Kodak film is one of continuous interest. Many diversified products enter its manufacture. Who, for instance, outside those in the “know” would think that bales and bales of cotton are required for the making of the thin transparent backing on which the light sensitive picture-making coating is spread, or who

The KODAK SALESMAN



Where Bars of Silver Are Dissolved To Form Silver Nitrate

again would imagine for one instant that some two tons of silver bullion are used each week in the Kodak Park plant for making the sensitive coating? Two tons of silver a week! Think of it! Close on to four million troy ounces a year; almost as much as the total output of the white metal from Arizona, one of the leading silver-producing states! When the sixteen-to-one idea fell into the discard way back in 1896, everybody said that the silver industry had absolutely and irrevocably passed to the bowwows; but the many photographers throughout the world, together with the movies, have helped bring it back with a mighty thud. Besides the silver and cotton, there are the various acids for treating these products, thousands of tons of which

are required. Then come the organic solvents, including alcohol and other liquids, for converting the nitrated cotton into a honey-like fluid from which the thin film is made, and lastly the gelatine and chemical compounds for making the sensitive coating.

For the convenience of analyzing the various steps taken in the manufacture of Kodak film four general processes may be considered as follows: (1) chemical preparation of raw materials such as the cotton and silver already mentioned, (2) spreading of the support or cellulose backing for the sensitive coating, which is called the emulsion in thin layers on the surfaces of huge wheels, (3) spreading of the sensitive emulsion in a thin layer on the support and (4) slitting of large

The KODAK SALESMAN

film rolls into stock sizes, inspection and packing for shipment.

Of course, in making anything that requires such a high degree of quality and refinement as photographic film, every process must be conducted in the cleanest of surroundings. High average quality and uniformity are other important requisites in photographic film; they mean that a photographer can get the same kind of good results at one time with one piece of film that he can with another piece from different stock at another time, providing in both cases the conditions of exposure are the same. Moreover to get a high-average quality film in the large quantities necessary for present day production requires the greatest care in the selection of raw materials and repeated tests and examinations—and rejections. Then again the manufacture of a product in large batches is far different from that in small lots—it requires complete reorganization of the plant—and it is here that the genius for organization and conduct of big things that has exemplified everything done in the Kodak way is so marked.

The campaign for an absolutely pure product commences with the treatment and selection of raw materials and is particularly rigid in connection with cotton. After being carefully cleansed and prepared to make it soluble, the cotton is passed through a huge drying machine in order to remove the moisture which it contains under ordinary atmospheric conditions. Special machines, called nitrating centrifugals, are used to mix the cotton with the acids used in nitrating. These acids act upon the cotton in such a way that it may later be dissolved into honey-like "dope" and subsequently formed into a transparent sheet

or film backing. After being treated with acids, the cotton when washed and dried is called nitrated cotton. A nitrating machine is shown, in one of the accompanying illustrations, with cover raised, and consists of a large-sized perforated basket which rotates in a vat. A mixture of nitric acid and sulphuric acid is poured into the vat until the cotton is completely immersed. Operators protected by rubber gloves and goggles so as not to be burned by splashing acid douse the cotton with paddles, as shown. The sulphuric acid is used to dilute the nitric acid and to absorb any moisture present in the mixture.

After a short immersion the acid is drained off from the cotton and then the basket is rotated at a high speed to throw out through the perforations as much of the acid as possible. The treated cotton is next removed to tanks of water where it gets its first washing. After being rinsed in the above-mentioned tanks the cotton is again passed into centrifugals where water is played on it and then conveyed to other water tanks where is it thoroughly washed to remove all traces of acid. The excess of water is now removed and the cotton is then ready to be taken into solution by organic solvents. When dissolved the cotton is changed to a thick viscous fluid resembling honey which, in Kodak parlance, is called "dope."

The dope is passed through an elaborate system of filters and finally spread in thin layers on highly polished wheels which form parts of immense machines several storeys high, weighing approximately 150 tons. When dried it becomes the familiar transparent backing on which the sensitive material is coated. In designing these huge machines for spreading the dope, the

The KODAK SALESMAN

engineering talent of the Kodak Company registered a triumph of which every one in the concern can well be proud. In spite of the mammoth size of the machines, the accuracy is such that in a roll of film as it comes from the machine $3\frac{1}{2}$ feet wide by 2,000 feet long the variation in thickness is not more than one-quarter of a thousandth of an inch from end to end. Two thicknesses of support are made, one being about .003 inch thick for ordinary N. C. or Kodak film and the other .005 inch thick for motion-picture film.

The silver, which is used in such great quantities to make the sensitive emulsion, is the purest that can be obtained. The proverbial slogan, "99.9 per cent. pure," is only enough to begin with in this case. The silver comes in bars weighing about 500 troy ounces. Each bar of silver is placed in a large porcelain crock as shown in one of the accompanying illustrations, containing dilute nitric acid. Silver nitrate is formed in solution which in the next step is evaporated to the point of crystallization. In viewing the many crocks with their wealth of contents, as shown in the illustration, one is dangerously liable to let his imagination go rife. Think of all the treasures literally going into "soak!"—the precious solution of silver nitrate is poured into evaporating dishes which are placed on steam tables where the solution is heated to facilitate evaporation. After a certain amount of the silver nitrate has been crystallized, the crystals and liquid remaining, which is called mother liquor, are poured off into draining dishes which allow the mother liquor to drain off. Here again we get that everlasting search for purity which is so necessary for high-quality photographic material. The silver nitrate crystals are next

redissolved and recrystallized until all impurities are removed—a process which virtually reduces itself into a chase after that one-tenth per cent. of foreign matter in the billion silver in order to have in the final run a straight "100 per cent. pure" product. The pure white silver nitrate crystals are now placed in porcelain draining baskets, as shown herewith, where as much of the liquid as possible is drained off. The crystals are next placed in shallow glass trays and allowed to dry at first on open racks and then in drying closets. They are finally placed in covered jars and stored until needed.

We now come to that mysterious something the light-sensitive emulsion on which when coated on the cellulose backing the invisible or latent image is impressed, and through suitable chemical development brought out as a negative. To make a sensitive emulsion a silver nitrate solution is mixed with a solution of potassium bromide and gelatine dissolved in hot water, thus forming insoluble silver bromide in the solution, which is the compound that is sensitive to light. The warm solution of gelatine containing the silver bromide is coated on the nitro-cellulose backing already described. The gelatine solution with the silver compound in it is called an emulsion because of the way in which the silver bromide remains suspended in the gelatine. After the emulsion has been applied the film is handled only in dark rooms which are kept at a constant temperature and humidity. Of course, the need of handling the huge quantities of sensitive film and operating numerous machines in dark rooms increases the difficulty of manufacture and greatly adds to the care and vigilance that must always be exercised to secure a high quality

The KODAK SALESMAN



Motion Picture Film Shipping Room

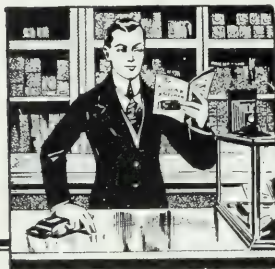
product. The large rolls of sensitized film are now packed in long tin cans and stored in a special room until the slitting and inspection departments are ready for them.

The film is inspected very carefully and then slit into various lengths and widths for motion-picture purposes and to fit the different types of Kodaks and Brownies and other kinds of cameras turned out by the Kodak Company. A continual search for defects is maintained so that only a high-grade product may leave the plant. Inspections and tests figure in practically every process. Besides repeat-

ed chemical tests of raw materials, emulsions, etc., strips are taken from every large roll of film and subjected to numerous tests. The entire surface of every roll before being cut up is also closely examined by special inspectors. With all this vigilance one can rest assured that the possibility of anything but high-grade, high-average quality film is very remote, and it is largely due to such vigilance carried out so thoroughly in all the Kodak plants that Kodak products are in such great demand in all quarters of the globe.

Start the new Kodakers off right:

Fill out the "Kodakery" subscription blanks.



The Primary Page *for the* Beginner Behind the Counter

IN all probability you can make up a correct developing solution and properly develop a roll of film or a batch of plates, but do you know the constituents of your developing solution and their purpose?

Knowing the action of a developing solution may not help you particularly in selling an Autographic Kodak, but it will most surely come in handy some time in helping some of your customers to secure better results, so here goes:

The chemical process of development consists in the removal of the bromine from the silver bromide in the emulsion of your film or plate so as to leave the grains of silver behind.

Now there are a number of chemicals which will remove bromine from silver bromide in this way, but in order to act as a developer, the chemical chosen must have the power of turning the exposed silver bromide into metallic silver, but one which will not act on exposed silver bromide, because if the developer acted upon the unexposed, as well as on the exposed grains you would get no image at all; the whole film would turn dark in the solution, just the same as if it had been fogged by exposure to white light.

There are but a limited number of chemicals which have the power of distinguishing between exposed and unexposed grains of silver bromide, so you see there are really

only a few substances suitable for use as developers.

The best known, and most commonly used chemicals for this purpose are pyrogallol, or "pyro," as it is commonly called; Hydrochinon and Elon, all of which are chemically related to aniline, which is used as the base of coal tar dyes.

As a matter of fact, Hydrochinon and Elon are made by the same methods as those used for making dyes.

Pyro is, however, more easily made by distilling gallic acid, which is produced by fermenting gall nuts.

Supposing we made a solution of pyro and put an exposed film into it; we would get no developing action because pyro by itself has no developing action (this is equally true of the other developing agents). So in order to induce action we have to add a certain amount of an alkali to the solution.

Practically any alkali will do the trick, but the most convenient one to use is carbonate of soda.

So now if we take a solution of pyro and add some carbonate of soda to it, it will develop the exposed films, but unfortunately a solution of pyro, carbonate of soda and water will not keep, because very shortly after it is exposed to the air it will darken and lose its power.

To make the developing solution keep we must add a certain amount of sulphite of soda, because it ab-

The KODAK SALESMAN

sorbs the oxygen from the air and so prevents the solution from becoming inactive.

It sometimes happens that the developer will prove difficult to handle because it fogs the film. This is because it has a tendency to develop the unexposed silver bromide as well as the exposed silver bromide, so we add a small amount of bromide of potassium to act as a restrainer.

As might be expected, these developing agents work differently. We make up two developing solutions, one with Hydrochinon, and one with Elon.

In the Elon developer the image will appear very quickly, and will appear all over the film at the same time,—the shadows at the same time as the highlights.

With Hydrochinon the image will appear more slowly, and the highlights first, so by the time the shadow portions begin to show up on the surface of the film the highlights will have acquired considerable density.

If development is stopped as soon as the whole image appears in the Elon developer the image will be very thin and gray all over, while with the Hydrochinon there will be a good deal of density in the highlights.

So it is for these reasons that the two agents, Elon and Hydrochinon, are frequently combined, as the Hydrochinon affords density, and the Elon detail, and so together they afford a well balanced developer.

Pyro is about the ideal developer for negative making, but due to the fact that it changes rapidly during development to a yellow color (some of which remains in the silver of the image), it is not used for developing-out papers, as Elon and Hydrochinon, not turning yellow, serve the purpose better.

Have the Brightest Store on Your Street

Your store should be the brightest one on the street—that's one mighty good way to advertise. The way to do it is *to keep your windows the cleanest.*

Let one person clean them at all times. Make it his own job. Hold him responsible, says *Michigan Tradesman.*

The inside of the windows should be washed with tepid water applied by means of a chamois skin, using no soap or powder of any kind. Dry with a chamois and polish with cheesecloth. The outside requires different treatment, however. It should be cleaned with the following mixture:

One ounce pulverized whiting.

One ounce grain alcohol.

One ounce liquid ammonia.

One pint water.

Apply with a soft cloth, after having sprayed the windows to remove the surface dirt. When this preparation is allowed to dry, and is then rubbed off with a polishing motion, the surface of the window will be extremely brilliant, and will remain so far longer than when washed in the ordinary way.

If the window has become badly scratched, a filler should be applied, consisting of an ounce of white wax dissolved in a pint of pure turpentine. This fills the cracks or scratches and prevents dirt lodging in them.

A show window thus treated will appear much brighter in the day time than a window washed in the usual way, while if properly illuminated at night *it will stand out prominently* among the ordinary show windows along your street.

The KODAK SALESMAN

The Lost Customer

"I once lost a customer but as good luck would have it, I learned the reason sometime afterward. I had shown this customer a number of reels and he selected one worth \$4.50 and handed me a \$5 bill; and it was the handling of the bill that led me into the error which lost the house a customer. Before going to the cash register and making change I swept up all the reels that were lying on top of the showcase and put them inside. When I handed him his change I thought his manner had undergone a change but as he said nothing, I was none the wiser.

"What I had done came out later when by chance he met my employer and informed him that one of his salesmen had treated him like a sneak thief and put everything out of his reach before making change.

"Of course, I had not even dreamed that I had given offense or done anything wrong, and to be told that such a construction had been placed on my wholly thoughtless action was a bitter pill to swallow, but the swallowing of it did me good. I never forgot it."—*Sporting Goods Sales Journal*.

*A negative worth
taking is worth
dating:—*

*Sell the
Autographic
Feature*

His Reasons

A storekeeper injected some humor as well as logic into his reply when giving the five best reasons why he handled and made a specialty of well-advertised lines of merchandise.

1. "The fellow making the article believes it good and spends his money advertising, proving it.

2. "The fellow reading the advertisement thinks the article must be good, or money would not be spent telling people about it.

3. "If these two fellows think the article is good, they lose no time kicking up a rumpus if I fail to get it on my shelves.

4. "And when I get it on my shelves, these two fellows get it off again.

5. "And I am going to allow these two fellows to keep working for me. That's why I sell well-advertised goods."

Another storekeeper gave the following five reasons for displaying and pushing the well-known and well-advertised lines: "First, the demand for same; second, quick turnover, which means more profit; third, no dead stock; fourth, satisfied customer; fifth, more business."—*The Popular Storekeeper*.

Your bank-book ought to stand at the head of the list of books that have most influenced you. It makes pleasant reading, and the interest increases on every page.

What a man is, depends largely upon what he does when he has nothing to do.

The first and last years of your life do not amount to much. If you are going to make good, you'll have to do it now.

A pleased customer
may not talk much;
but a dissatisfied
customer always talks
too much.

"At your dealer's" means *You*

When a Kodak is purchased at your store and you see to it that the subscription blank for Kodakery is properly filled in and sent to Toronto, every time that customer sees this phrase, "*At your dealer's*," which appears in every advertisement in Kodakery, as far as he is concerned "*At your dealer's*" means you.

Kodakery holds the interest of *your* customers in picture-making; it informs them of new

camera models and reminds them of the various Kodak helps and conveniences that *you* sell.

"*At your dealer's*" is not just a phrase—it is the connecting link between our advertising and your store.

We publish Kodakery, to be sure, but when its readers want something Kodakery suggests they think—not "Canadian Kodak Co., Limited," but "*At your dealer's*."

20

KODAKERY



The Kodak Portrait Attachment slips on over the regular lens equipment and enables you to bring your Kodak within arm's length of the subject to be photographed. The result is a large image direct.

The name indicates that it is of particular value in making impromptu portraits.

Price, fifty cents
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

At your dealer's

*You can't afford not to get the
name on the dotted line*

The KODAK SALESMAN



JULY, 1919

PUBLISHED BY

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

No matter how foolish
the customer's complaint
may seem to you, remember
it is a serious matter with
the customer.

SELF-CONTROL IN SELLING

It is very hard at times to keep from showing vexation at the manner displayed by a customer.

It is sometimes discouraging to have him dispute your statements; especially when you know that you are in the right.

But no matter how impolite your customer may act—no matter how disagreeable his manner may be—don't show him that his actions are working upon your nerves.

Let him bring up his objections and then skilfully overcome them in such a manner that he is unconsciously brought to see your point of view.

Don't argue with him. The rules of debate do not apply in business.

The loss of your temper will invariably mean the loss of a sale.

While self-control enables one to use courtesy and tact—two very important factors in bringing about a sale.

—*The Salt Seller*

Frame your Pictures

There are at least a dozen of your negatives which will make contact prints that are worth framing, for while they are diminutive, they are none the less real pictures. Your dealer can furnish all ready for the placing of the prints

Kodak Snapshot Frames

to take contact prints of all the popular amateur sizes from Vest Pocket up to full Post Card dimensions ($3\frac{1}{2} \times 5\frac{1}{2}$). He can also furnish frames ready for the placing of enlarged pictures of 5×7 , $6\frac{1}{2} \times 8\frac{1}{2}$ and 8×10 sizes.

The frames are made of good wood, in a Brownish Mission finish, suitable for sepia as well as black and white prints. They come with glass, backing mat, and hangers—truly ready-to-use.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

JULY, 1919

No. 6

THE KODAK LENS PLANT

Extreme Accuracy the Outstanding Feature

After a trip through the Kodak Lens Factory not even a superficial knowledge of photography is necessary to convince the layman of the importance the lens plays as part of a camera equipment. The painstaking care with which the raw material is examined and selected or rejected is the first item that jolts the imagination in inspecting this very interesting plant. Then, as one passes from process to process and inspection to inspection and the many reasons and wherefores are clearly set forth, the jolts come thick and fast and with them there suddenly dawns the light of understanding—what at first thought appears only as a bit of polished glass with a bulge or perhaps a depression on either or both sides takes form in the mind's eye as a very intricate piece of work by means of which clear-cut images, which one desires to record, can be formed.

In the production of an accurate lens numerous difficulties present themselves even after the proper raw material has been selected. Various errors of definition or aberrations, as they are called, have to be corrected and only absolutely smooth or unscratched and un-

chipped surfaces are permissible. With the anastigmat lens the greatest perfection in design and workmanship has, of course, been attained. To make allowance for errors of definition such as spherical and chromatic aberration and astigmatism and produce a flat field various devices have been employed. A so-called positive lens, for instance, is combined with a negative lens to correct spherical aberration. Then, again, lenses of different kinds of glass are cemented together to eliminate other defects.

The proper kind of glass for each batch of lenses is selected by a computer who by means of trigonometry calculates the path of the rays and decides on the curvature for each type of lens to correct and eliminate the aberrations as completely as possible. The glass comes in slabs, about an inch thick, eight inches long by eight inches wide, which are first cut into thin squares by means of diamond-tipped rotary saws and then ground into rough discs. These discs are now attached by means of black pitch to a device called a blocking body which is of a convex or concave curvature, depending on the type of surface desired, and then are ready for the

The KODAK SALESMAN



Pressed Discs for Making Lenses

first or rough grinding. This is accomplished with a shell having a curvature approximating that determined beforehand by the computer for the finished lenses. Coarse emery powder is used for grinding the glass.

The rough grinding is done with a motor-driven machine which rotates the shell, the blocking body being attached to a special arm which holds the body in place. After the first or rough grinding each lens is examined for chips or other defects. Each flat-backed lens is now reduced to the proper thickness with a milling machine and then is subjected to three other grinding operations with different grades of emery. In the fine grinding opera-

tions the greatest care is taken to bring the lens down to exact dimensions, the accuracy being determined to within two or three hundredths of a millimeter, a millimeter being only about four one-hundredths of an inch.

After grinding, the lenses are taken to a polishing machine, where they are placed in contact with a special shell faced with rouge. As the polishing proceeds, the lenses are frequently examined with a magnifying glass to see that they are retaining their required form. The proper curvature can be determined by observing certain interference rings, as they are called, formed by the interference of light. The number of rings varies accord-

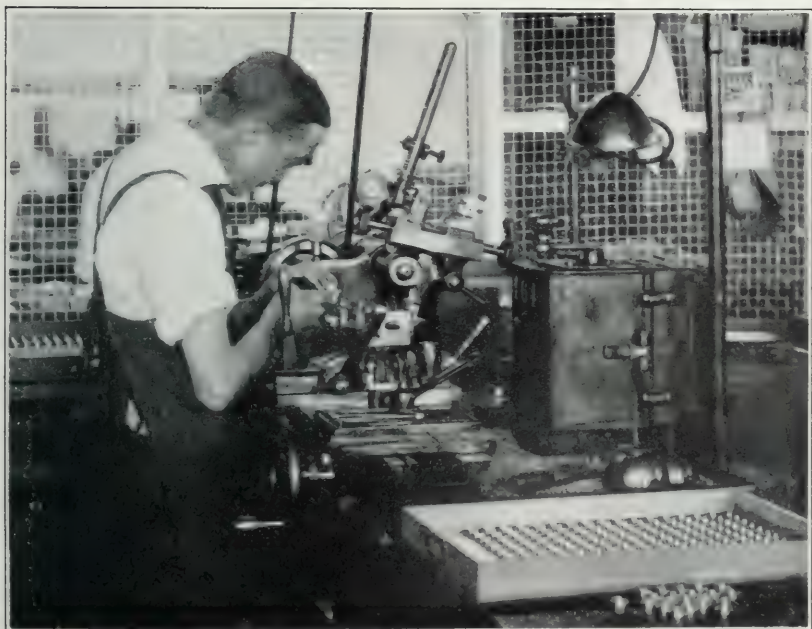


Slabs of Optical Glass

The KODAK SALESMAN

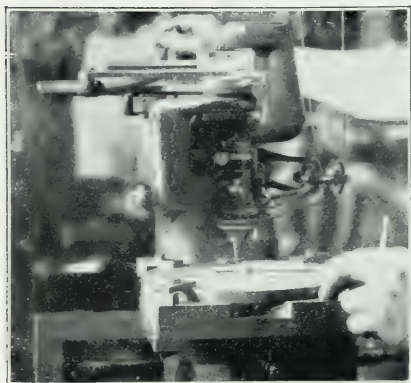


Motor Driven Machine for Rough Grinding



Centering Lenses

The KODAK SALESMAN



Engraving Cell



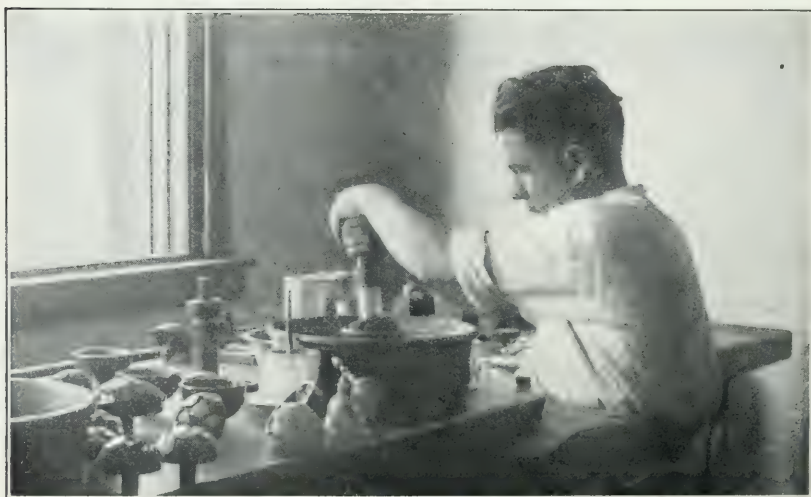
Testing Surface Accuracy

ing to variation in the curvature of the lens. By means of this test an accuracy frequently greater than one-fifty-thousandths of an inch can be obtained.

The finished lenses are now carefully examined and if no defects are discovered are removed from the blocking body, cleansed and placed in racks. A very thorough inspection is next made, each lens being examined with a magnifying glass

and a special hooded lamp for scratches, uneven polishing, chips, striae, et cetera.

Up to this point the greatest attention is paid to the polishing and grinding operations, but not much thought is given to whether the lens will fit in its mount or not. Each lens is now placed in a special lathe where after the lens has been properly centered by observing an image reflected in it, its edge is carefully

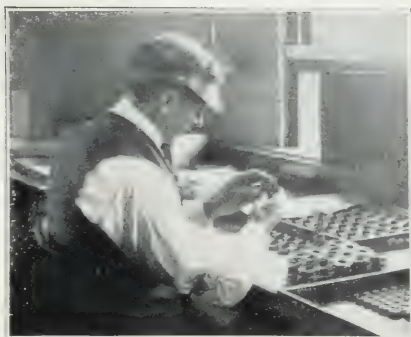


Fine Grinding

The KODAK SALESMAN



Setting Lens in Cell

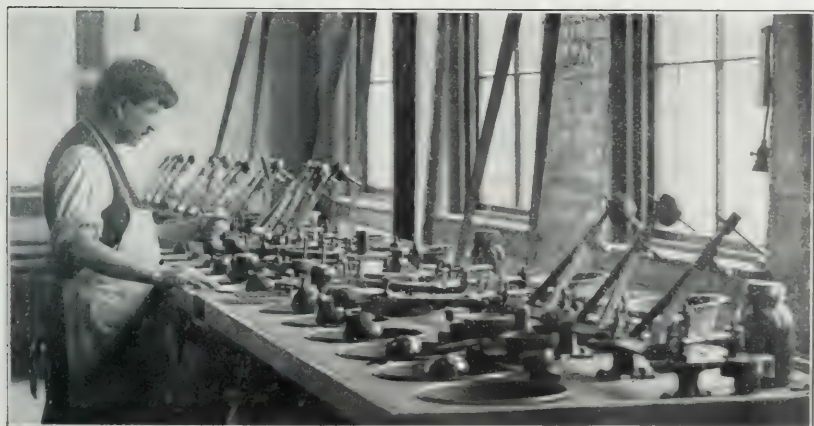


Mounting in Shutters

ground. A very accurate gauge is employed to determine the diameter, the accuracy of which is also well within two or three hundredths of a millimeter. Another inspection is now made and finally the completed lenses are carefully wrapped in tissue paper and stored in stock vaults until needed for mounting.

The mounts, which are of metal, must be made with the greatest accuracy, since the distance between lenses where more than one is utilized, as is especially the case with anastigmat and rapid rectilinear

lenses, is scarcely of less importance than the curves of the lenses themselves. These mounts are japanned and each is marked with a serial number by which it can afterward be traced. The lenses are placed in back or front mounts as the case may be, each then being played over a blast of air to remove every vestige of dust and dirt. They are finally assembled with the shutters and given a last thorough inspection on a special testing bench. Here the mountings are carefully examined and tests made to determine



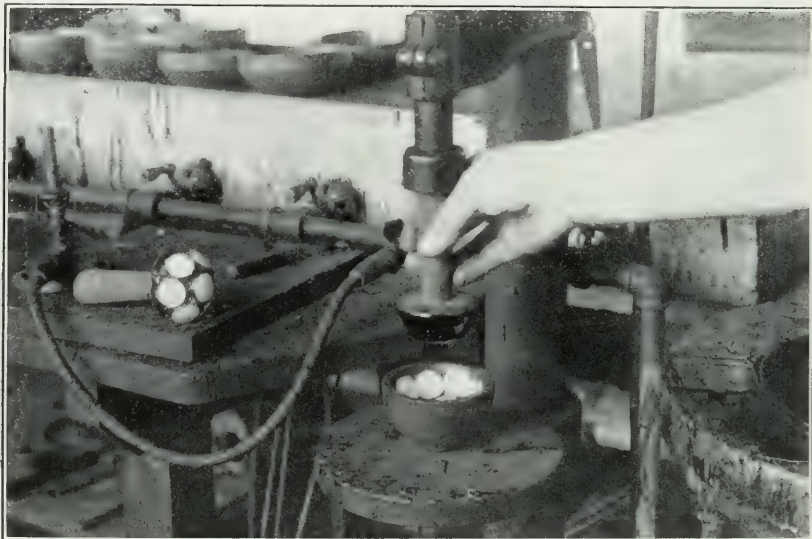
Polishing Lenses

The KODAK SALESMAN

whether the lenses have the correct focal length, whether the images which they make are sharp or not and whether the images run out of true or are decentred in any way.

With this last inspection one's tour through the Kodak Lens Factory naturally comes to an end. The fact that only the best of material is utilized and is selected according to rigid specifications and formulæ, that every dimension is carried to less than a thousandth of an inch and that infinite care and patience is employed in every manufacturing

process and every one of the many inspecting operations at once stamps each lens turned out by this plant as something extremely precise. One must ungrudgingly bestow his meed of gratitude to the careful workmen in such a plant without whose product high grade and accurate pictures would be an impossibility. It is this same careful selection of men and material; this same ultra-accuracy that has made possible the Kodak Anastigmat lenses, and has built and maintained for them a reputation second to none.



Getting Ready for the First Grinding

“Kodakery” for August

Do you read Kodakery?

If you do not read each issue thoroughly and thoughtfully you are missing a heap big lot of selling information.

Don't miss the August issue; we don't know as it is any better than the preceding issues, but it is fully up to the standard—and the standard is high.

You will find Dr. Mees' article on “The Nature of Color” of particular interest.

Incidentally, don't forget to fill out the Kodakery subscription blank for each amateur camera sale.

The KODAK SALESMAN

Confessions of a Salesman



WHEN I was a small boy one of the men on my uncle's farm said that I ought to learn to swim, in which idea I fully concurred, so he took me down to the river, put me on his shoulders, and waded out up to his neck.

"Balancing me for a moment he shouted 'sink or swim,' and then tossed me in. I managed after a fashion to reach the shore breathless and with considerable of the river in my department of the interior, but I had arrived there by my own efforts, and I was still alive, so thereafter swimming for me was an accomplished fact.

"I have always been grateful to that farm hand, because having to graduate from the 'school of hard knocks' that early lesson in self-confidence was always a big help.

"I recall another incident of my small boyhood days: I was trudging along a country road when along came a doctor I knew, in his buggy. 'Want a ride in, Sonny?' he inquired. I said 'Yes, sir.' After I was seated beside him he said, 'Son, if you had said, 'I don't care,' or hadn't answered promptly, you would still be walking.' And so I learned from him the advantage of giving a decisive answer.

"Like most small boys in small towns, I got into, or was intrigued into, the usual number of fights; I could always lick Johnnie Sullivan, who was quite a bit larger than myself, but Willie McGraw, the

runt of the neighborhood, had trimmed all of us. This puzzled me because I knew I was fully as strong as Willie, and quite a bit taller. I found the answer in rather an unexpected manner. Willie and I were having just a friendly scuffle one day, when quite by accident, and wholly unintentionally, I landed a mighty wallop on Willie's nose.

"Willie let out a wail of surprise and anguish, and started for home and mother as fast as he could go. The secret of Willie's success as a gladiator had lain in the fact that he always got in the first punch, and so when he for the first time was the recipient of number one it took all the fight out of him.

"It is queer how these boyhood experiences and impressions stick to us through life.

"One of the boys in the neighborhood was the proud possessor of a billy goat, whose principal recreation in life, when he was not consuming things ordinarily inedible, was to lie in wait around a convenient corner, or behind a bush, and butt some unsuspecting youngster flat.

"So a few years later when I attempted a job as reporter for the local paper, the advice of the editor to always look up and down and all around me whenever I went out of doors, was entirely superfluous.

"In the same school I attended was a large overgrown colored girl, and some of the older boys, when

The KODAK SALESMAN

they met her on the street, would, as is the manner of their kind, tauntingly yell 'charcoal' after her.

"One day the spirit of emulation being strong within me, and deeming myself at a safe distance, I attempted this same bit of airy persiflage; alas, in just about three long leaps she had me, and she bumped my head against a tree until I saw more stars than necessary to fill the Big Dipper, and so I learned another little lesson that has stood me in good stead.

"Father owned a horse, and it was a part of my duties to feed, water and bed him (the horse) down. Amongst other eccentricities this horse had acquired the playful habit of attempting to squeeze against the wall any person entering his stall. As the horse weighed about a thousand pounds, and me less than a hundred, I was at such times not what would be called a 'preferred risk.'

"So I conceived the idea of taking in with me next time, a thin board neatly studded with long sharp tacks. The horse leaned but did not linger; he gave a shocked and surprised shudder, and moved over, and exclaimed in horse language, 'Thou too Brutus,' and thus was stimulated within me the faculty of resourcefulness.

"Mother made good cookies, and I was fond of them; in fact, I might say I had a passion for them, so much so that mother experienced difficulty in maintaining any visible supply, and so had to resort to places of concealment, most of which I promptly proceeded to discover; finally mother had a bright idea—she put the next batch in a shiny tin pail, and hung the pail in plain sight, where they remained undiscovered. The joke was too good to keep, so finally mother had to tell me. From this I deduced

that it was not always safe to depend upon precedents.

"Along about this time someone told me that it was impossible to crush an egg by holding it between the palms of the hands and applying pressure. I tried the experiment; not wishing, in case of success, to destroy a perfectly good egg, I selected one from a deserted nest. Upon applying pressure as directed, I found that I had been misinformed. Thus I learned that gratifying idle curiosity was more than a waste of time.

"These few incidents from the days of my boyhood may seem to you to have no bearing upon serious things, but they have just the same, because they all teach the advantage of profiting from past experiences, even if they have been the experiences of another."



Baltimore, Md.

"*Kodakery* is, in my opinion, a very wonderful help to all who are amateurs in photography, and I take great pleasure in renewing my subscription."

—

North Plainfield, N. J.

"Enclosed is my subscription to *Kodakery*, which will make my third year. Am very much pleased with it."

—

Providence, R. I.

"I will certainly be a subscriber to *Kodakery* for the rest of my days."

—

Hutchinson, Kan.

"I have been reading *Kodakery* for several years and it has taught me much."

The KODAK SALESMAN

Current Advertising

We have the reputation of being conservative—and we are conservative. Before we adopt anything new it is subjected to merciless and thorough criticism, investigation and test; it must be *right* and serve some useful purpose well.

Three hundred thousand dollars cash was paid for the patents covering the Autographic Feature, and more additional dollars have been paid out than you could pile in an army truck in advertising the Autographic Feature.

Three hundred thousand dollars would not have been paid by the Kodak Company for a mere talking point—no, not three cents; we have no use for talking points, unless they are backed up by real merit.

We believe—we know that the Autographic Feature successfully fills a big need—makes amateur picture making very much more worth while, and we want you as a salesman to thoroughly sell yourself on the Autographic Feature, so you in turn can sell it to your customers.

Several magazines with the widest circulation are carrying full page advertisements featuring the Autographic idea. They appear just at the time when most people are thinking vacation, Kodak, and are in a most receptive mood.

Hook up this publicity with your window displays, and with your newspaper advertising, and when the customer comes in to talk Kodak sell him on the Autographic Feature.

The date on any negative, no matter how seemingly unimportant the negative is at the time, is always worth while.

The Autographic Feature is an exclusive Eastman feature—there

is no extra charge for Autographic Film.

Cash in on the Autographic Feature.



“The Best We Have”

We know from experience that it pays to talk and show the high priced goods—pays in dollars and cents, and here is a concrete example:

Zimmerman Bros. have a very attractive store, with ample display window space, and they consistently go after the customer who wants the best the market affords.

On page 12 we show a reproduction of one of their recent window displays, and you will note that the display contains but one camera, yet it sold the goods.

Commenting on this display they say: “It sold several high priced Kodaks, and that was our idea in making the display.”

This display, because it was unusual in idea and in arrangement, attracted a great deal of attention, and it sold the goods because it carried the idea of quality.

As is evidenced by the price given for the Kodak, this display was made before the recent advance in camera prices went into effect.

Don't let anything scare you out of showing the high priced goods; there are more customers than you suspect in your town for the best the market affords.



The KODAK SALESMAN



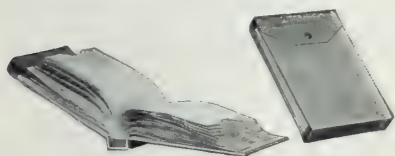
A Display That Sold the Goods (See Page 11)

Courtesy Zimmerman Bros.

The KODAK SALESMAN

Selling Sundries

Every amateur who has owned a Kodak for any length of time has an accumulation of negatives which frequently puzzles him when it comes to the question of storage.

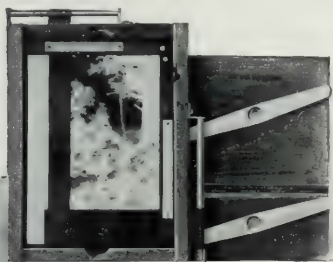


Negative Albums

He tries putting them in envelopes, between the leaves of a book, or plants them in a drawer in the library table, and usually has a horrific time to locate any particular one when occasion arises.

The sale of Film Negative Albums could be increased four-fold if you would only show them when delivering a print order or when selling a roll of film, as these are logical times to introduce them. Supposing the amateur *is* already using them, he will need another one sooner or later and you might just as well have credit for the sale.

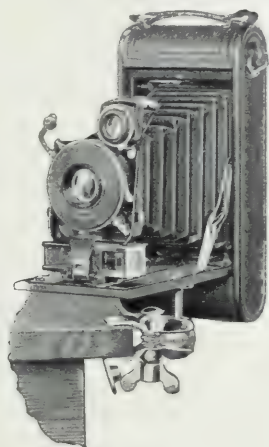
More amateurs than you may possibly imagine like to develop



Auto-Mask Printing Frame

their vacation negatives while away and send post card prints to their friends, so when the amateur asks

for five or six rolls of film you will be pretty safe in assuming that he has vacation in mind, so why not show him the Kodak Auto-Mask, the Maskit or the Serial Printing Frame; you might sell him one and



The Optipod

a goodly supply of post cards, developer and fixing solution.

You can, no matter how timid you are, safely show any amateur customer the new Optipod, as it certainly fills the proverbial l. f. w., and as a dollar coaxer is not to be excelled.

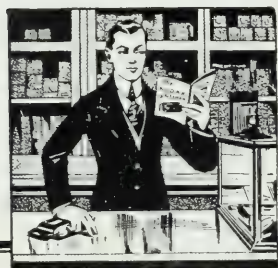
Keep your thoughts on the various sundries; there is an opportunity to introduce one or more of them to every customer, and it doesn't cost any more to sell two or three items than it does to sell only what the customer *asks* for.

P.S.—That l. f. w above means “long felt want.”



Hollybrook, N. S. W.,
Australia.

“I have received the copies of *Kodakery*, for which I thank you very much, as I have obtained much valuable information.”



The Primary Page for the Beginner Behind the Counter

ONCE in a while a customer will come in with some prints that are more or less stained, and be inclined to place the blame upon the paper or the chemicals used rather than upon himself.

The operations necessary to produce a Velox print are so very simple that the amateur is sometimes inclined to slight the few important instructions, and so fall short of best results.

Now to avoid stains on Velox, or any other developing-out paper, it is absolutely necessary that the prints be rinsed in water immediately after they are removed from the developer. Next they should immediately be *completely* immersed, face up, in the fixing bath, and *kept moving* under the surface of the bath during the first few moments they are in the bath.

Unless these three extremely simple, yet vitally important, things are done the prints will be most apt to be stained during the process.

Here are the reasons: the developer is an alkaline solution; the fixing bath is an acid. Since acid neutralizes alkali, one of the functions of the acid in the fixing bath is to quickly stop the action of the developer.

The prints must be rinsed in water immediately after they are developed so that the process of development will be checked, and most of the developer washed from both surfaces of the paper. If this is not

done the excess of developer that is on the front and back of the paper will be carried into the fixing bath, with the result that the constant addition of alkali that each print carries into the bath will gradually neutralize the acid, and so after many unrinsed prints are put in the bath it will be transformed from an acid to an alkaline solution.

An alkaline fixing bath should never be used for fixing developing-out paper prints, because it can not quickly stop the action of the developer, and if a print is placed in an alkaline bath it may grow darker during the earlier stages of fixing.

Unless the prints are completely immersed in the fixing bath immediately after they are developed and rinsed, the portions of the prints that remain exposed to the air above the surface of the bath will discolor, and unless they are placed face up in the bath, air-bells, which can not be seen when the prints are face down, are apt to remain on the face of the prints. Now the fixing bath can not act where air-bells are present, and the developer that remains in the emulsion under the bubbles will stain the print.

Prints must be kept moving under the surface of the fixing bath for a few moments after they are placed in it, so that the bath may uniformly penetrate the emulsion and stop the action of the developer, some of which is, at this stage of fixing, under the surface of the

The KODAK SALESMAN

emulsion. If this is not done the developer that is in the emulsion will locally darken or stain the print.

Sometimes you will be shown a bunch of prints which show signs of deterioration all over. This is usually the result of imperfect fixing, and insufficient washing.

To be permanent the finished print must be entirely free of the Hypo contained in the fixing bath.

Using running water where the prints can be kept constantly moving from one-half to one hour, according to the number of prints, will be sufficient.

Prints do not wash if piled in a bunch in the tray, and the water simply runs in at one end and out at the other.

If the amateur wants to know how he can be absolutely sure his prints are free from Hypo, tell him to employ the following simple test, which is the one we always employ in our Finishing Department here:

Permanganate of Potash...	8 grains
Caustic Soda	7 grains
Water (distilled)	8 ounces

This solution should be made up fresh at least once a month. Fill a glass with pure water and add three or four drops of the above solution.

Take a couple of prints from the wash water and allow the water from the prints to drip into the glass.

If Hypo is present the violet color of the solution will change to a slight greenish tint in from five to seven minutes. In such case return the prints to the wash water until similar tests show that the Hypo has been removed.

The Four Types of Salesmen

"I spent fifteen years behind the counter and rubbed elbows with so many of them that I believe I can rightly claim to 'know salesmen.'

"Ours is a large establishment with many departments and the number of ships I have seen 'pass in the night' would make a very numerous fleet. Salesmen have come and salesmen have gone—mostly have they gone. The new face behind the counter is a common sight.

"Having learned to know them so intimately and so well, I have about reached the conclusion that while the number is capable of enlargement, salesmen generally are made up of four types—the working salesman, the selling salesman, the silent salesman and the bluffer.

"The working salesman, in ninety-nine cases out of a hundred, comes around looking for a position better than the one he holds. He is never out of work. We had one of this type call five years ago and he is still on the job. He is not a brilliant salesman, nor are his sales ever noticeably large, but he possesses a world of patience, and wins over the crankiest customer. He never has to keep a person waiting until he gets down some stock that is not on his shelves, for it is always there, neat and orderly. Although he is far from being a hustler, he is looked upon by the boss as a good old reliable, making enough sales to pay his salary, and a bit over, and is liked by the customers.

"The selling salesman usually comes in reply to an advertisement for a salesman, and from the day he enters the store his idea is to out-sell his fellow workers, which he does. He is smartness itself. He meets the customer at the door, es-



The KODAK SALESMAN

corts him to the counter, and in a few minutes time the counter is heaped up with goods and the salesman himself has had to rush upstairs for something the customer wants to look at that is not on the shelves. He makes a lot of sales, and is noticed by the manager for so doing, but he never has time to look after his stock; when the customer leaves he simply puts back the goods any way at all, and waits for the next one.

"Give me a mixture of the working salesman and the selling salesman in equal parts and then I shall have a man after my own heart," says the boss. As it is, the two types work together very nicely.

"The silent salesman is not fit to rank as a salesman at all. He is not as useful as a valuable piece of stone furniture. He is usually a clerk who is given a job at a low salary and a chance to make good, which he never does. He stands behind the counter gazing into space and fails to see the customer until spoken to, and even then rarely speaks. 'Yes' or 'No' is his limit, or, more often, 'We are out of stock.' He knows nothing about the goods he is selling and it is a very lenient customer who does not lose patience with him, and go over to the 'working' or 'selling' salesman to get waited on. Many customers prefer to walk out. How this 'silent' man exists is a mystery, but he is found in almost every store, but like his friend the 'bluffer,' he is a rolling stone and gathers no moss.

"The bluffing salesman is another make-believe. He never lasts long. We have had a few of them. Their self-reliant manner impresses the boss, and he gives them a trial—but they all have the same weakness—not being sure of their statements they make mistakes and try to bluff

them out. In consequence, the customer has no faith in them or the goods they are selling.

"We had one of this type apply for a job. He told the manager he could sell anything from a pin to an elephant, that he was a real salesman, not an order-taker, etc. He was hired, and at once he started to show the whole bunch of salesmen how to sell. He soon came a cropper. An old angler came in to buy some flies, and when Mr. Bluffer took him over to the tackle showcase the fun commenced.

Taking a fly in his hand he held it up to the light, pointed out the beautiful colors, stated the fly was fashioned after a famous insect found on the Polly Womp Islands, then laid out a dozen or two on the top of the showcase, matched up the colors until they toned like the trimmings on a lady's hat, and, turning to the customer, ejaculated: 'There you are, sir; those go together fine.'

"The angler gasped, and, turning to the 'working' clerk, said: 'Make me up a cast; I'm going to Wild Cat Lake and want the flies to fish with, not to wear on my necktie.' After a few similar experiences the bluffer 'resigned' to go to other spheres.

"There are salesmen with other characteristics but I think it will be found that most of them are merely shadings of these four general types. Most of them never take their jobs seriously and never seek to improve themselves. They seem to think they are hired not to sell goods but merely to stand behind counters and hand out what the customer asks for. They couldn't define the difference between a clerk and a salesman if their lives depended on it, and how so many of them are able to 'get away with it' is one of the wonders of the world."

—*Sporting Goods Sales Journal*.

**If you don't like your
job—**

don't worry.

**The other fellow will
get it.**

The KODAK SALESMAN



AUGUST, 1919

PUBLISHED BY

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

**To get what he wants
a man
has to want more
than he gets.**

“THE vocabulary of the man who is a failure usually consists of the one word ‘if.’ The man who wins is not the one who vacillates, but the one who takes a definite stand, who says ‘yes’ or ‘no’ as the occasion demands. He acquires a reputation for immediate decision, which is not to be despised in this age of rapid thinking and quick achievement.”



Executive Building, Kodak Heights.

From Up Aloft.

The lay-out of the roadways and lawns is well shown in the above. The rectangle of lighter color in the immediate foreground is the new bowling green, which is expected to be ready by the end of this month.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

AUGUST, 1919

No. 7

AVIATION CAMERAS

A Single Important Phase of the Kodak Companies' Extensive War Time Effort

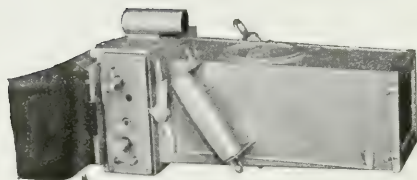
The Kodak Companies figured prominently in the industrial mobilization that followed the outbreak of the world war and because of highly trained personnel and elaborate manufacturing equipment were asked to make such widely diversified products as a special fire-proof varnish for aeroplane wings, aeroplane machine-gun sights, trench periscopes, special tripods for Engineering corps and eye-pieces for gas masks. The Kodak Research Laboratory, moreover, did important work in the art of camouflage and in aerial photographic experiments. But it is in the development of special aviation cameras that the Kodak Companies have particularly excelled and it is the purpose of this article to dwell especially upon this feature of their war endeavor.

The Aero Cameras produced by the Kodak Companies may be divided into two groups, one including several types of hand-held cameras for oblique pictures and the other those attached to the fuselage of the aeroplanes for vertical pictures used in photographic mapping. To these may be added an ingenious gun camera, which may be mounted on a Lewis Machine Gun in place of

the ammunition magazine and which gives the fighting airman the necessary target practice, obtainable in no other way, exposures being made on a motion picture film instead of firing actual bullets.

When the United States entered the war, experts from the Eastman Kodak Company were called into consultation with the U.S. Military and Naval Authorities at Washington and Langley Field, and with the assistance of our own, British and Allied trained photographic men, plans were laid for the construction of new aerial cameras embodying all the latest requirements in large quantities commensurate with the enormous aeroplane construction program promulgated at the time by the U.S. Intensive experiments and field trials to determine the exact types of material best adapted for the purpose were immediately in order. A large part of the Kodak technical staff, and a good part of the manufacturing space of several of its plants was at once devoted to the development of the new war equipment. In spite of the obstacles caused by shortages in materials and the many new problems encountered, great suc-

The KODAK SALESMAN



Model A-1

cess was speedily realized in the design and construction of serviceable Aero Cameras for the various purposes desired.

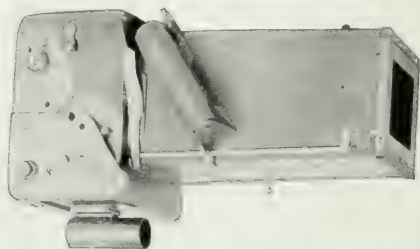
Realizing the critical nature of the situation the lens designers of the Kodak Company were at work early on the design of Aerial Lenses for high-speed operation, while representatives in Europe looked into the glass situation. Excellent co-operation was obtained from the Geophysical Laboratory at Washington, and from several prominent American manufacturers of glass, and as a result within the short period of twelve months, a new industry for making optical glass in quantities to satisfy the enormous military demands was created. Moreover, in the development and perfection of the Hawkeye Aerial Lens, the engineers of the Hawkeye Works of the Eastman Kodak Company attained one of the big triumphs of the war.

In the design of the Hawkeye Aerial Lens, small covering power but highest definition and speed were required. The first Hawkeye Aerial Lens was of 10-inch focal length designed to work at $f. 4.5$ and to cover a 4-inch by 5-inch plate, and proved very successful. Hawkeye Lenses of other focal lengths, of which the 48-inch lens is particularly worthy of mention, were subsequently produced. These lenses, although produced under the stress of war conditions, represent the

very best in the way of optical performance.

The 48-inch Hawkeye Lens works at $f. 8.8$ with a plate 18 centimeters by 24 centimeters in size and is believed to be the first one of its size and type designed especially for aerial work. It is, in fact, the long-range "gun" of the aerial photographer's battery. With this wonderful lens it is possible to get photographs from the highest altitudes showing objects on the earth with almost microscopic detail. The lens is mounted in a special camera five feet long, which is fitted into the plane.

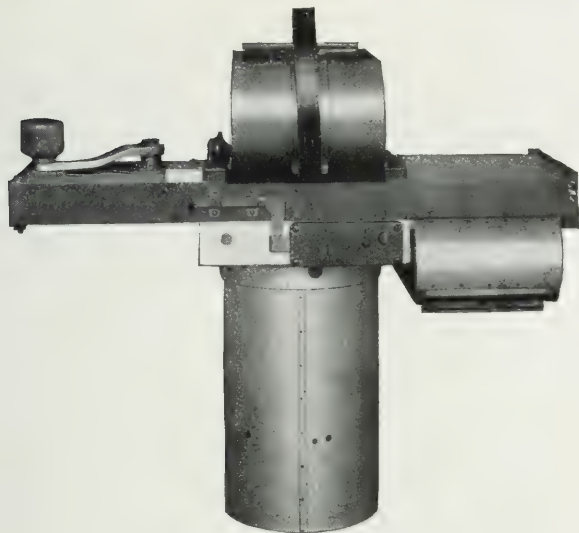
Owing to the persistence of the anti-aircraft guns, or Archies, as they are slangily called, photographs in the war zone must usually be taken at heights of 10,000 feet or more. For photographic mapping and operation at these heights, the Eastman Model C-2 and Model K-1 Aero Cameras are particularly worthy of mention, the one being designed for use with plates and the other, the K-1, which is entirely automatic in action, for use with film.



Model B-1

The C-2 plate Aero Camera is hand operated and mounted in the floor or on the outside of a one or two passenger aircraft. It is of aluminum construction throughout.

The KODAK SALESMAN



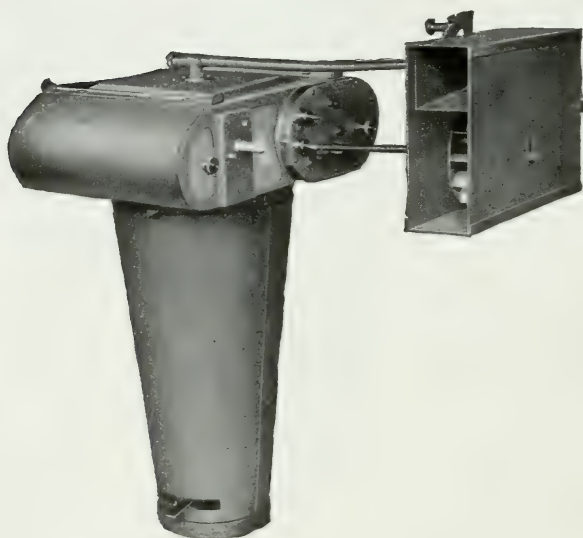
Model C-2

Two metal magazines with a capacity of 24 plates 4 by 5 inches in size are provided, the plates being fed by gravity to the recording plane. Exposures are made by a slight pull of the forefinger upon the shutter release lever. Shutter speeds range from 1/120 to 1/435 second. This camera is fitted with a Hawkeye Aerial Lens with an equivalent focus of 8½ inches and fixed aperture of *f.* 4.5 in adjustable standard mount. The total weight of the camera, including lens and two magazines, is 21 pounds. Flying at definite altitudes so that the negatives procured are made to scale, it is easily possible to fit prints or enlargements together with remarkable accuracy to produce photographic maps or mosaics of long strips or wide areas of territory.

The K-1 film Aero Camera is one of the most ingenious cameras ever produced. It is entirely automatic in action, being operated by a special wind motor. Mounted in

his single-seater plane, the pilot need only start the operation of the wind motor by means of a lever and then one or more exposures within the limitations of the roll of film may be made at will. The roll of film is 9½ inches wide by 75 feet long, sufficient for 100 exposures. The Hawkeye Aerial Lens is of 20 inch focus, *f.* 6, and is provided with an adjustable device for carrying compensating filters directly in front of the lens. In the development of a film aerial camera of this type the vibration of the machine presented an obstacle that seemed almost insurmountable. The scheme of holding the film firmly in the recording plane by constant vacuum suction produced by a Venturi tube finally solved the problem. The time between exposures can be regulated by a damper control mechanism for the wind motor. When the wind motor is started, exposures are made at predetermined fixed intervals to suit the photographic re-

The KODAK SALESMAN



Model K-1

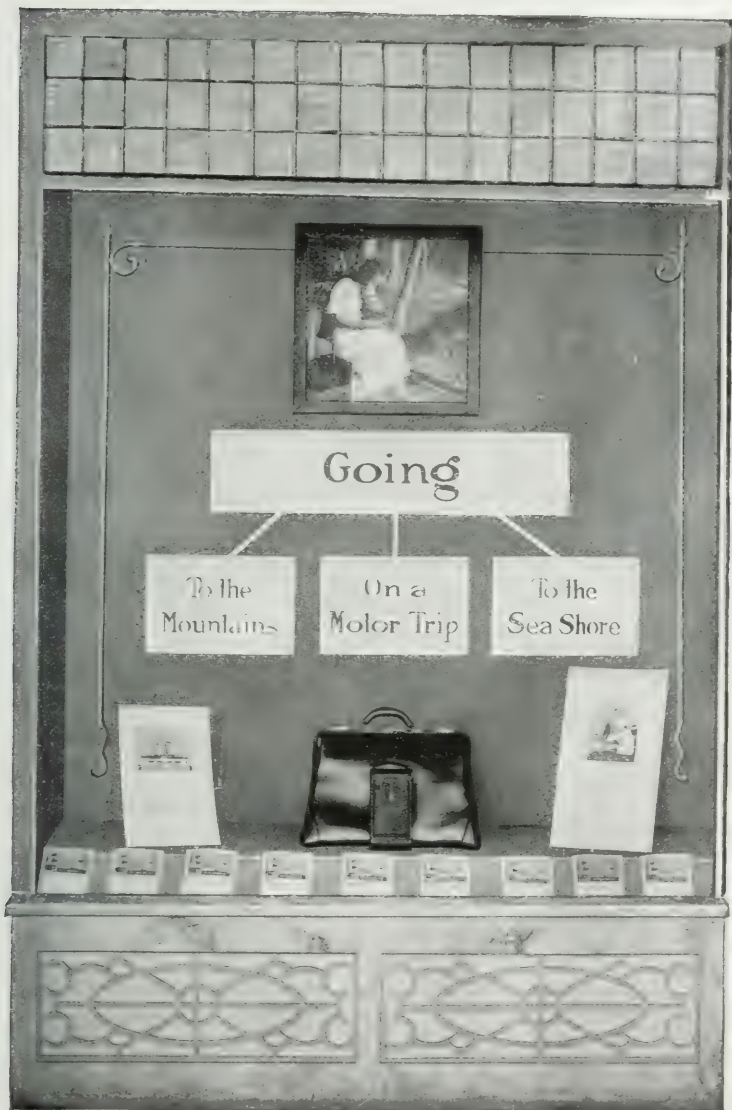
quirements. Flying at a height of 10,000 feet, an area approximately two square miles in size can be photographed with the K-1 Camera at each exposure.

In spite of the fact that most of the routine photographic work in the war zones is done at high altitudes there are times nevertheless when lower flying is done and for this purpose a light-weight, easily operated hand-held camera is desired. For the purpose the Kodak Company has developed the Model A-1 for use with plates and the Model B-1 for use with film. The shutter release is so located as to be easily operated by the observer's right thumb. As a protection against exposures of the lens to fog, mist or dirt, use is made of a safety shutter in front of the lens. A direct

vision tubular finder having intersecting vertical and horizontal wires provides proper sighting facilities. Both cameras are fitted with 10-inch Hawkeye Aerial Lenses and Focal Plane Shutters. With the B-1 Camera daylight loading also can be accomplished.

Looking toward the peace time development of aviation, these hand-held cameras, Models A-1 and B-1, make a strong appeal to the civilian aviator. Today photography occupies a large place in the affairs of every one of us, and these two cameras broaden the scope of photography so as to include the realm of air. The C-2 and K-1 mapping cameras will also be available for making peace-time photographic maps in place of ordinary survey maps and for photographic progress and valuation reports.

The KODAK SALESMAN



A Kodak Vacation Suggestion (See Page 8)

The KODAK SALESMAN

Try This One

There are a goodly number of store and window display men who receive large salaries. Why? Because they have a natural aptitude for such work and because they have made a careful study of their work and so can produce results.

It is true that the smaller establishments can not afford to maintain a decorating department and to employ a man exclusively for such work, but nevertheless many of such stores do install, right along, good selling displays.

If you happen to be the man in your store who has the windows in charge, do not be discouraged because you have not a large stock of display fixtures to draw from; rather you should be encouraged because you can confine yourself to the simpler effects—and the simpler effects get over to the passerby the oftenest.

Unless the display is for a patriotic or some similar extra occasion, its primary mission is to sell goods, and you should never lose sight of this fact.

The highest percentage of brain impressions are received through the eye, but this does not mean that all you have to do is to arrest attention; though this is the first step.

A riot of colors, or an incongruous association of objects, or an object or objects in motion, will arrest attention, but will serve no further purpose.

Observe the people passing your store; most of them move along at a good pace, and are more or less preoccupied; they must perforce glance occasionally to the right or left to avoid collision or mis-step, and it is usually on such occasions only that you can hope to have their eyes rest on your window.

Supposing you do succeed in attracting their eyes, and your display fails to record any other impression on their brain than that of beauty, or of something foreign to your goods.

When they pass on—and in such cases all they do is pass on—your display has failed in its mission.

The mission of the display window is to sell goods, so if when you have arrested attention your display creates an impression of usefulness or pleasure as associated with your goods, you stand a fair chance of having the onlooker enter your store then, or at a later date.

On page 7 we afford a display selling suggestion; it is exceedingly simple—designedly so, and can be easily installed in even a very small window.

The display is simple, and different enough from the conventional to arrest attention and arouse interest.

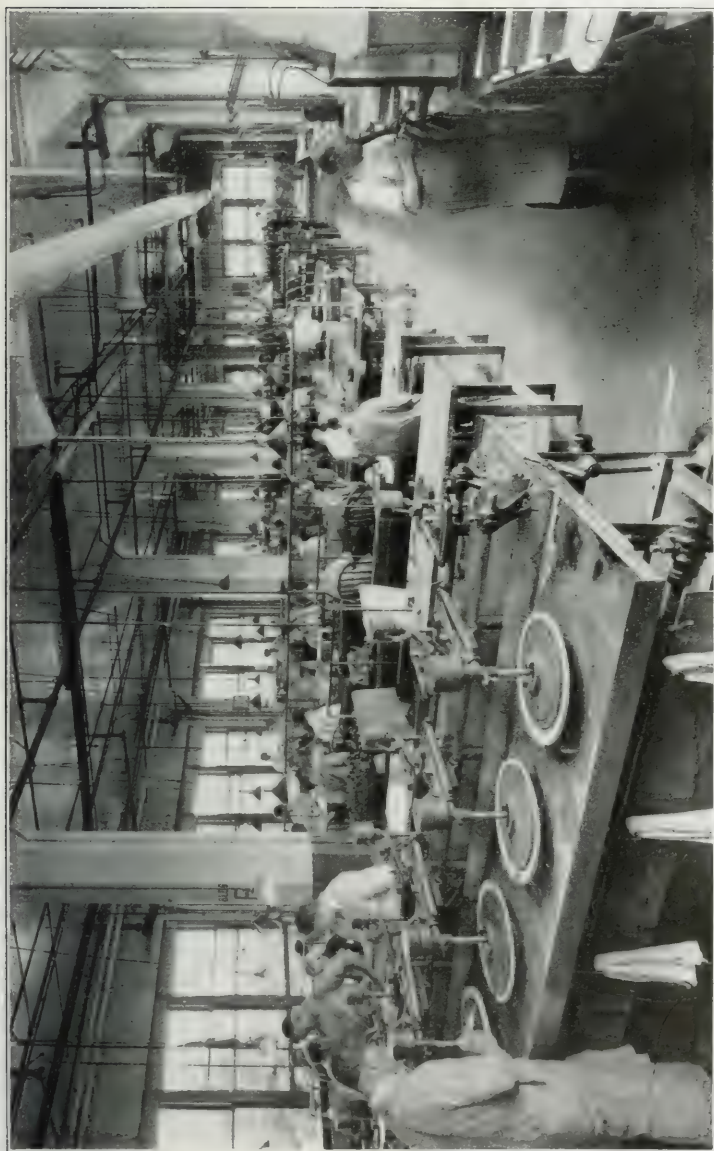
Try it out—we believe it will sell goods.



Large, As Well

In our July issue we told with what skill and accuracy the Kodak Anastigmat lenses are made. The picture shown on page 9 will give something of an idea of the manufacturing capacity of the plant. A large addition has recently been necessary, and as we have finally caught up with our back orders for cameras equipped with the Kodak Anastigmat lens *f.* 7.7, the Anastigmat business is again coming into its own.

The KODAK SALESMAN



Lens Grinding Room - Kodak Lens Factory (See Page 8)

The KODAK SALESMAN



Ten minutes with the Boss

SAM, did you ever stop to think that about one of the biggest assets a store can have is the confidence of its customers?

"There are two grocery stores out in my neighborhood, and the other morning I heard my wife trying to get one of them on the phone; she made several attempts but found each time that the 'line was busy,' so I inquired why she did not call up the other store. She replied: 'If I give them a phone order I always get the worst of it, while the store I have been trying to get will be even more particular than if I went there in person.'"

"The store to which you can telephone, or send a child, and be absolutely sure of good service and a square deal is the one that gets the business in the long run.

"You have only to think back just a few years, Sam, to recall how a great many merchants made extravagant claims in their advertising—'Thirty-five dollar suits for ten sixty-seven,' and the like.

"Only the most gullible took these advertisements at their full value, and the store's advertising lost much of its drawing power in consequence, because the people did not believe it, and all advertising was more or less discounted.

"In the last few years, Sam, confidence in advertising has grown an

enormous per cent. because both the manufacturer and the dealer have found that it pays them far better to be conservative in their statements, and to underestimate rather than to over-estimate values or service.

"As an example, Sam, of how the absolute truth will sell goods let me tell you a little story, which I happened to read in *Associated Advertising*:

"It concerns a well-known department store proprietor noted for his bluntness of speech and his peppery temper, who walked into the office of his advertising manager one day to give orders regarding an advertisement in the next morning's dailies.

"The advertising manager was ill, and his new assistant, a young college man, was doing his best to keep things going.

"'Young man,' said the merchant, 'I want you to stir up some interest in the waterproof garment department. The fact is, we have a lot of rotten raincoats we've got to get rid of. They are shop-worn, and some of them are cracked, and we'll sell them for little or nothing. Now we've got to get the people here to buy 'em. There are some good ones in the lot, but if we can't sell 'em we might as well dump 'em in the river.'

"The young man assured 'the boss' he knew exactly how to do it.

"The next morning when the merchant opened his paper to read his store's advertisement for that day, he came pretty near having a fit, for on the page opposite the editorials was the raincoat advertisement, away across the page in bold, black-faced type, and it read this way:

The KODAK SALESMAN

"To tell the truth, we have a lot of rotten raincoats we've got to get rid of. They are shopworn, and some of them are cracked, and we will sell them for little or nothing."

"Down went his fist on the table, rattling the dishes and spilling the coffee. He read on:

"There are some good ones in the lot, but if we can't sell them, we might as well dump them into the river."

"Without waiting to eat breakfast, he jammed his hat close to his ears and started off down town an hour ahead of his usual time, to discharge the youth who had written the advertisement. Red in the face, he headed straight for the advertising manager's office. His partner met him on the way and asked:

"Do you know about the raincoats?"

"Do I know? Yes! I'm on my way to kick that fool out of the store."

"Then you don't know," said his partner. "There was the biggest crowd in the raincoat department we ever had. Every garment was sold out thirty minutes after we opened this morning. That ad was a wonder. Seemed to please the people by its absolute frankness."

"The merchant paused, and then turned his steps toward his office. He sent for the advertising man.

"Young man," he said, 'how did it happen that you used my exact words in that advertisement this morning?'

"You told the truth so simply and directly that I couldn't improve on your way of saying it," was the answer.

"Well," said the merchant, 'but you were right and I was wrong. You may run the advertising department your own way from now on.'"



"Kodakery" for September

One of the first things the beginner attempts is portraiture, as you well know from the numerous questions hurled at you.

The September *Kodakery* has a very clear story on just how to secure good results in home portraiture, and you can read it with profit to yourself and your customers.

Dr. Mees has the happy faculty of telling scientific facts in an understandable way, and you will find his story on Orthochromatic Photography most helpful and interesting.

Hot weather troubles come to even the experienced, but the story "In Hot Weather" tells how to do away with most of them.

We are a bit proud of the part our organization had during the war relative to aviation and photography; the story on "Teaching Aviators To Shoot by Photography" tells why.



Our August Advertising

We have often been asked, "Why do you keep on advertising when your goods are so well known and so universally obtainable?"

The question answers itself—our goods are so well known and so universally obtainable because of our advertising—and high quality.

People who ask this question overlook the fact that people forget very quickly; that the business grave-yard is full of "has-beens" who ceased advertising because it was deemed of no further use.

And what about the little children who so rapidly grow to be men and women; must they learn of our products through legend, and will they use them just because father and mother and grandpa and grandma did?

They will not—advertising must keep pace—a pace ahead of the times and people and be continuous to succeed.

That is the answer.



Confessions of a Salesman



"I DON'T exactly recall whether it was William Shakespeare, Daniel or Noah Webster who first stated as a fact that one could catch more flies with sugar than with vinegar—meaning it pays to smile.

"This season I have been living in a lakeside cottage a bit off the beaten track of city delivery wagons, and so I am forced to weekly pack up my linen and lug it to town for refreshing.

"I pass several laundries on the way to the office; in fact, I go a bit past it to leave my bundle.

"I don't know, neither do I care, whether the laundry where I leave my package is the best in town or not (it's pretty good any way), but I do appreciate the smile which greets me on each visit.

"The receiving clerk, or whatever may be her official title, is homely, fat and has passed the forty mark by some laps, but if smiles and good nature are conducive to longevity, she will be still on the job fifty years from now.

"She has a smile and a good word for everyone going and coming, and is, without question, a business getter because of it.

"A smile can be useful in a lot of different ways.

"Suppose you see the boss come in some morning minus his usual cheerful manner, due, perhaps, to the fact that his new car failed to arrive in time for him to use it over Sunday, or for any one of a dozen other reasons.

"You know from experience that the first one to go up against him will receive the explosion, after which the skies will again be all serene.

"If you happen to be 'it,' just appear before him and smile. No matter if he does call you down for something real or imaginary—just smile and agree with him.

"He will not want you to smile or to agree with him—such is human nature, but after you have departed, still smiling, he'll say to himself, 'Drat that fellow,' and then with half a chuckle he'll feel your smile working in on him, and he'll think it's a nice day after all.

"I have sold many a bill of goods, with a smile, to men who thought that they could not—or should not—smile, and I have usually found a way to make them smile before I left.

"Think over the number of traveling salesmen who visit your store; they all smile, every one of them, because they know it helps both them and their business.

"Even traveling men have their troubles, and most of them can keep on smiling even when they feel pretty blue inside.

"Supposing a traveling salesman with a grouch met a customer with a grouch—there wouldn't be much business done, and the chances are that the day would be spoiled for both of them, and the traveling man knows this.

The KODAK SALESMAN

"Supposing, again, little Mrs. Housewife has left a roll of film for finishing. She is tremendously anxious 'as to results because it contains pictures of her kiddie's birthday party.

"Through some error on her part, the pictures are not all they should be, and in her disappointment she lets her temper get away from her and blames it all on your finishing department and you.

"Now if you lost your temper it's a hundred dollars to a plugged nickel that you would lose a customer and she would lose a good deal of future happiness in picture making.

"If, on the other hand, you were patient with her and let her talk herself all out of breath, and expressed your sincere regret at her lack of success—and smiled—you would stand a pretty good chance of showing her just how to succeed next time and she would leave your store thinking that you were just about the nicest salesman in town.

"The next time you feel a grouch starting over you or completely enveloping you, just step in front of the nearest mirror and take a look at yourself—and I defy you to keep from smiling; the first spasm will probably be a bit sheepish but keep it up and you will end in a hearty roar.

"I know, because I've tried it."

Edmonton, Alta.

"I certainly do enjoy *Kodakery*. I read every copy, and the pictures are so interesting."

Halifax, N.S.

"I never would have known how to take the inclosed views if your dandy little magazine (*Kodakery*) hadn't just arrived."

Don't Hold 'Em

We have on several occasions received letters reading something like this: "When I bought my Kodak the dealer told me I would have the *Kodakery* magazine sent to me for a year, and it has not come."

We would check up the name on our lists and fail to find it, which was a bit puzzling.

We found the answer the other day; a big bunch of *Kodakery* subscriptions came on from a dealer, some dated way back in March, and on through April, May and June.

Those held-up subscriptions should have been working for that dealer from the earliest possible moment.

So, please don't hold the subscriptions until you have a bunch of them; send them in the very day you fill them out because *Kodakery* is a truly wonderful thing in keeping the beginner enthused.

What Stops You?

It takes more than a pin on the railroad track to stop a locomotive.

But if the pin could stop the engine, a wise engine crew would remove the pin from the track and then go on.

These two sentences suggest an excellent test of caliber, whether it be of an engine and crew, a boy on a bicycle, or a man and his job.

You'll know something about the caliber of a man if you know what stops him. You'll know him a little more if you know whether or not he has insisted on the obstruction being put out of the way.

Take yourself, for instance.

What stops you?



The Primary Page *for the* Beginner Behind the Counter

TO the average beginner the lens of the camera is just a bit of glass, and so when selecting a camera they fail to see why one lens equipment should sell for so much more than another. We explained this problem some time ago, but as this question is always arising, it will do no harm to go over it again.

As you know, Kodak, Premo and Brownie Cameras are listed with several different kinds of lenses, the smaller cameras being listed with either Meniscus, Meniscus Achromatic, Rapid Rectilinear or Anastigmat Lenses. The larger instruments have either Rapid Rectilinear or Anastigmat Lenses, while the Special Kodaks and Graflex Cameras are equipped only with Anastigmat Lenses.

The Box Brownies are equipped with Meniscus or Meniscus Achromatic Lenses, and with the Folding Brownies there is a choice between Meniscus Achromatic and Rapid Rectilinear Lenses.

The simplest lenses which can be used are made from a single piece of glass, the form being a crescent shape which affords the best definition; hence the name Meniscus.

A Meniscus Lens can be readily used only in a fixed focus camera where the maker of the camera has put it in the correct position for forming a sharp image on the film.

Now, if such a lens were used in a focusing camera, no matter how

carefully you focused the image on the ground glass, provided the camera was so equipped, your negatives would not be sharp, unless the difference between the focusing point of the visual rays by which we focus, and the chemical rays which affect the film, was provided for.

Let us make this a bit clearer: A non-achromatic lens, of which the Meniscus is a type, bends the rays of light of different colors to different extents, so that the yellow (called visual) rays which our eyes see when focusing do not come to a focus at the same point as the blue (called actinic) rays which affect the film because the blue rays are bent more than the yellow ones.

It was discovered a good many years ago that by combining two different kinds of glass in a lens, the blue rays and the yellow rays could be made to come to a focus at the same point. Such lenses were called Achromatic.

The best shape for an achromatic lens is the meniscus, so lenses of this type are called Meniscus Achromatic.

Owing to their construction these lenses produce a slight curvature of the edges of the picture. This does not matter in landscape work or portraiture, but if subjects containing straight marginal lines are photographed with such a lens, their outer lines would appear slightly curved.

The KODAK SALESMAN

To overcome this the lens makers put two achromatics together with the stop between them, and so the curvature of one lens is neutralized by the other.

Such a lens is called a Rapid Rectilinear—Rectilinear because it gives straight line images, and Rapid because, having a focal length half that of either of the component achromatics, with a stop of the same diameter, it passes four times as much light and requires only one-quarter of the exposure.

Now we come to the Anastigmat Lenses: About thirty years ago it became possible to produce optical glass from which lenses could be made which would give flat field images with the blue and yellow rays at the same focus.

By the use of these new glasses, the manufacturers have been able to make lenses that give sharp images on a flat field to the very edge of the picture; and so, therefore, these lenses are called "Anastigmats," but this better defining power can, however, only be obtained by the most careful and skilled work in making the lens, such as found in the Kodak lens factory.

Anastigmat Lenses can be used with larger stops than any of the other lenses, so that if an Achromatic working at $f. 16$ requires $1/5$ second exposure (for a certain subject), a Rapid Rectilinear working at $f. 8$ will require $1/20$ second exposure, and an Anastigmat working at $f. 6.3$ will require $1/32$ second exposure.

The Kodak Anastigmat Lenses are designed especially for the size of the camera for which they are listed, and are corrected to cover only that particular size; the result being that they give the utmost in efficiency for the specific purpose for which they were designed, and

they can be made and sold at a lower price than the lenses which have to serve two purposes.

For Kodak use you can not get better lenses than the Kodak Anastigmats at any price.



Photographing the Display Window

In an article on the photographing of window displays in a recent issue of *The Stimulator*, the writer remarks: "Many window display photographs are sent in to *The Stimulator* by its readers. Most of these displays are excellent, but unfortunately the *photographs* of some of the best displays are too poor to show up well in a cut, so many readers will doubtless appreciate a few hints that will conduce to better picture making."

As his advice is thoroughly practical, and as we have had much the same experience, we give you here his directions for successful pictures:

"Take the picture at night.

"Have all store lights (except those in window) put out.

"Replace temporarily all small lamps used in the top of your window by larger lamps; that is, replace 25 watt or 50 watt lamps by 75 watt and 100 watt lamps. Mazda 'C' lamps give a whiter light, and therefore produce a much stronger effect on the photographic plate than do Mazda 'B' lamps.

"Never use flash-light.

"Give plenty of exposure and develop for non-halation.

"Use Eastman Portrait Film if possible.

"If reflections from street lights appear in the window glass, arrange to have such lights put out or shielded while the picture is taken.

The KODAK SALESMAN

"Always print on glossy paper if the picture is to be submitted for cut purposes.

"See that the camera is set solidly and is level.

"Have camera in front of center of window.

"See that no glare from the lamps in the window enters the lens of the camera. Glaring lights cause large rings called 'ghosts' by photographers.

"Do not focus the camera on the front or back of the window, but half way between.

"The camera should be stopped down to at least 32. If there is a great deal of light in the window, it will be better to use even a smaller stop. The effect of this is a sharper, clearer picture. It must be remembered, however, that the smaller the stop used the longer the time allowed for exposure must be. For an average show-window display the exposure should be not less than fifteen minutes, and in many cases a half to three-quarters of an hour will be required."

Guelph, Ont.

"I certainly enjoy *Kodakery*. It's all O.K."

Richmond, Que.

"*Kodakery* has been a wonderful help to me."

The Man with the Coon-Skin Cap

An efficiency engineer of national reputation had been engaged by one of the large railway systems, and had just completed an inspection of one of its division repair shops and was returning to headquarters.

At best he was careless in his attire, and on the present occasion he was garbed in an old suit of corduroys; a flannel shirt and a four days' growth of beard.

He had just seated himself in the Pullman when up came the conductor with, "Here you, the day coach up forward for yours."

You can imagine the painful embarrassment of the conductor when the about-to-be-ejected passenger pulled his annual pass on him from a bunch of about a dozen others.

You can't always judge by appearances.

The "Stewart Lever" tells of a man wearing a coon-skin cap who entered the very luxurious sales-room of a dealer handling a high-priced car.

Fortunately for the floor salesman, he had just one manner for all occasions. He welcomed the man as though he were clad in the height of fashion, and seemed privileged to show the car to him.

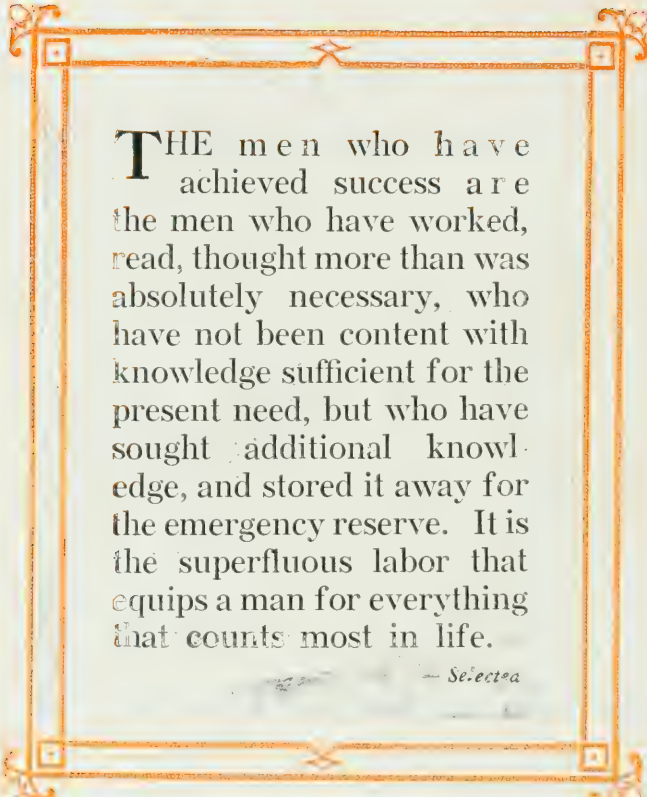
If later he proved to be only a curiosity seeker he wouldn't be out anything but a little time. If he proved to be a sure enough buyer he would be on the safe side. But he was safe; in less than an hour he had sold the man a car for himself for which he paid cash in full from a pocket in his home spun suit, and he had given an order for two more cars for his two brothers for which cash would be sent in advance as soon as he had advised his brothers of his selection.

Courtesy pays—even to a man in a coon-skin cap.

C. E. F.

"I don't think I could get along without *Kodakery*."

**The man who cannot
deliver the goods had
better hunt around for
some business where
goods are not delivered.**



THE men who have achieved success are the men who have worked, read, thought more than was absolutely necessary, who have not been content with knowledge sufficient for the present need, but who have sought additional knowledge, and stored it away for the emergency reserve. It is the superfluous labor that equips a man for everything that counts most in life.

— *Selecta*

The KODAK SALESMAN



SEPTEMBER,
1919

PUBLISHED BY

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

**A business can have
two means of sales
promotion — its sales-
men and its customers.**

STICK!

ONE STEP WON'T TAKE YOU
VERY FAR, YOU'VE GOT TO KEEP
ON WALKING; ONE WORD WON'T
TELL FOLKS WHO YOU ARE,
YOU'VE GOT TO KEEP ON
TALKING.

ONE INCH WON'T MAKE YOU
VERY TALL, YOU'VE GOT TO
KEEP ON GROWING; ONE LITTLE
AD WON'T DO IT ALL. YOU'VE
GOT TO KEEP THEM GOING.



Keep a Kodak Story of the Children

In every day of their young lives are events of almost dramatic interest: The painted gallop across the porch on the hobby horse; the adventure with the puppy in the garden; sister's new frock and brother's tricycle; that important morning when with stout hearts they first trudge off to school—such pictures, preserving forever the childhood days, mean a world of comfort to mother's heart—yes, and to father's too.

And just a few years afterward: "That's you, Polly, when you were—let me see. Oh yes, the film says it was August eight, nineteen nineteen, your fourth birthday. And Junior was five."

Every picture worth taking is worth at least a date if not a title. It's all very simple with an Autographic Kodak, as simple as pressing the button. And Autographic film costs no more than the other kind.

CANADIAN KODAK CO., LIMITED

TORONTO, CANADA

All Dealers.

One of the recent magazine advertisements (reduced)—See page 16

THE KODAK SALESMAN

An aid to the man behind the counter

Vol. 5

SEPTEMBER, 1919

No. 8

Easy Money

"I would like to look at a camera, something for all-around work."

The salesman gave a quick appraising glance; he saw before him a well groomed, vigorous man somewhere in the thirties.

"Well, I guess we can fill that bill," smilingly said the salesman, and turning to the display case he selected a Graflex and placed it before the customer.

"Looks sort of bulky and heavy to me," said the customer.

"It only weighs six pounds," responded the salesman, "and I don't think you will mind a bit more bulk or weight when I show you what the Graflex can do."

Opening the hood, the salesman stepped out from behind the counter to a spot where the light was good, and then quickly focused the instrument.

"Now, sir, if you will just look down into this hood."

The customer complied. After a few moments the salesman attempted to take the instrument to further demonstrate its workings.

"Hold on a minute," said the customer. "Say, this is great. Why the finder image is as big as the picture, and it's right side up."

"Yes," replied the salesman, "that is one of the big advantages of the Graflex and, furthermore, you can

see the full image right up to the instant of exposure, which is a tremendous advantage in composing your picture and in securing just the right action or expression.

"Now let me stand a little in front of you; put your hand on this knob and rack the lens in and out and you will see that it requires but an instant to bring an object at any distance into focus, so you never have to guess as to whether your picture is in focus or not.

"We have been using the lens at its full aperture, and if you will look down into the hood again you will see that while my image is quite sharp, the other objects in front and in back of me are out of focus.

"Now, you look into the hood while I slowly decrease the size of the stop opening, and see how, by so doing, you can bring objects in the other planes into focus.

"Of course, though, the more you diaphragm the lens down, the longer the exposure, because less light is admitted in a given period.

"Pretty large lens, isn't it, for size of the picture," remarked the customer.

"Yes, the high speed lenses, working at a larger aperture, are the only ones to use on the Graflex so as to take advantage of the full speed of the shutter when occasion arises.

The KODAK SALESMAN

"With this lens, it is possible to take pictures of children indoors, and you know youngsters don't sit still very long, but of course even with this fast lens, the light conditions have to be favorable.

"Here are some Graflex pictures taken in the rain by one of our customers, and you can see the rain drops dripping from the umbrella."

"Just glance over this album of Graflex pictures. Here is a good one of a tarpon leaping, and here are some pretty good ones of baseball and motor races; and if you want to catch the fleeting expressions and poses of a bunch of youngsters, there is nothing to compare with the Graflex."

The customer was, by now, pretty well enthused, and he demanded an explanation of the further workings of the Graflex.

"You would have a hard time getting away without my explaining the rest of it," responded the salesman, "because I'm a Graflex enthusiast.

"I have shown you the method of focusing, so now I want to explain the workings and principles of the very unusual shutter of the Graflex.

"The Graflex Shutter is what is called the 'focal plane' type because it operates immediately in front of the focal plane of the film or plate. It consists of a curtain of long opaque rubber coated cloth and operates by means of two rollers, the speed being governed by an adjustable tension spring.

"Now I will wind up the shutter to its smallest aperture and then release it. As I release it you will note that this curtain has five different apertures; the first $\frac{1}{8}$ of an inch, the next $\frac{3}{8}$, $\frac{3}{4}$, $1\frac{1}{2}$ inches, and the last the full size of the picture.

"By means of these various openings and the adjustable tension springs, a great range in exposures is provided, ranging with this particular instrument, from $\frac{1}{1000}$ of a second to 'time' exposures of any duration.

"Before I explain just how varying exposures are obtained, I want to tell you a little more about this particular type of shutter in general.

"First of all the Graflex type of shutter is one hundred per cent. efficient. The apertures in the curtain, being the full width of the plate or film, allow every ray of light passing through the aperture of the lens to reach the surface of the film, no matter whether it comes through the centre or the extreme edge of the lens.

"Now, while many of the 'between-the-lens' type are highly efficient, they can not have the efficiency of the Graflex shutter because of their construction.

"With such shutters the opening begins with a pin-hole and gradually increases until the whole aperture is attained and closes with a reverse action, so you see that certain marginal rays of light are interfered with, and a certain amount of illumination lost."

"That certainly is interesting," said the customer. "Now show me how to work the rest of it."

"There are just five operations necessary when making an exposure with the Graflex.

"First, set the mirror; second, adjust the shutter to the desired opening and tension; third, focus the subject; fourth, release the shutter; and, fifth, turn the film to the next number, or reverse the plate holder so as to bring an unexposed plate into position.

"These operations soon become entirely mechanical and are per-

The KODAK SALESMAN

formed with no more thought or effort than when you reach into your pocket for a pencil.

"I told you as to the range of exposures. These are obtained by using a larger or smaller curtain opening, and a higher or lower spring tension, there being twenty-four automatic exposures, as you will see by this exposure plate attached to the camera here.

"You can also make 'time' exposures of any duration by using the full aperture of the curtain, and employing the mirror as a means of admitting and shutting off the light, in this manner." (Demonstrates the making of a "time" exposure).

"The curtain apertures generally used are the $\frac{3}{8}$, $\frac{3}{4}$ and $1\frac{1}{2}$ with the No. 4 tension, which afford exposures of $1/25$, $1/75$ and $1/160$ of a second respectively.

"These exposures, according to light conditions and nature of the subject, will be the proper ones for fully seventy-five per cent. of the pictures made out-of-doors, and the $1/75$ second will be used more than any other.

"This is sufficiently fast for street scenes and general views.

"You see the $1/75$ second exposure may be taken as a sort of a standard and the aperture of the lens increased or decreased according to light conditions."

"Why not use the largest lens opening and high speed of shutter all the time?" inquired the customer.

"Your large aperture lens and high speed shutter may be compared to a high powered automobile; you usually want to jog along at a comfortable speed, but you like to know the reserve power is there when you need it.

"It is always advisable to use the smaller diaphragm and the lower shutter speeds because the smaller

the diaphragm in the lens, the greater the definition and depth of field.

"Your lens will be fast enough at full opening to make a fully timed negative of a street scene in $1/160$ of a second, but you will obtain a much more satisfactory negative with stop *f.* 16 and $1/75$ second exposure.

"Use the full opening of the lens only when making portraits, or for very rapidly moving objects where to arrest motion you must employ the highest shutter speed, or when the light conditions are extremely adverse."

"Well," said the customer, "with all the advantages of the Graflex the extra weight and bulk doesn't count. How much?"

"One hundred and forty-four dollars for this model, and you ought to have a carrying case to protect such a valuable instrument, and at least half a dozen rolls of film; one fifty-seven, forty altogether.

"Thank you, shall I send it out for you?"

"No, sir, I'll take it with me, because I'm going to start having a good time right now."

"I'll be in in a day or so to let you know how I am making out."

"Fine, and I'll be glad to see you."

Selling a Graflex is just as easy—often easier than selling a Brownie—when you know how.



"A real salesman is one part talk and nine parts judgment; and he uses the nine parts of judgment to tell when to use the one part of talk."—*Team Work.*

The KODAK SALESMAN

Film Packs in Centimeter Sizes

As you occasionally have calls for Premo Film Packs in centimeter sizes we give herewith the numbers and sizes of such as we supply:

No.	English Sizes in inches	Foreign Sizes in c. m.	
300	1 $\frac{3}{4}$ x 2 $\frac{3}{8}$	4 $\frac{1}{2}$ x 6	c/m
320	2 $\frac{1}{4}$ x 3 $\frac{1}{2}$	6 x 9	c/m
316	2 $\frac{1}{2}$ x 4 $\frac{1}{4}$	6 $\frac{1}{2}$ x 11	c/m
318	3 $\frac{1}{4}$ x 4 $\frac{1}{4}$	8 x 10 $\frac{1}{2}$	c/m
342	3 x 5 $\frac{1}{4}$	7 $\frac{1}{2}$ x 13 $\frac{1}{2}$	c/m
322	3 $\frac{1}{4}$ x 5 $\frac{1}{2}$	8 x 14	c/m
323	4 x 5	10 x 12 $\frac{1}{2}$	c/m
315	5 x 7	13 x 18	c/m
341		9 x 12	c/m
343	3 $\frac{3}{4}$ x 5 $\frac{1}{2}$	10 x 15	c/m

Change in Listing of Portrait Attachments

A change is being made in the f. 7.7 lens mounts for the Nos. 1A and 3 Autographic Kodaks necessitating a change in the sizes of the Portrait Attachments and Filters for these cameras.

All of our listings, including the new Price List, give the size to be used on these two cameras as No. 6, but instead, the change referred to will require the use of the No. 13 Portrait Attachments and Filters.

This change will be made in the Manuals and wherever it is incorrectly listed, as soon as possible, but in the meantime please correct your Portrait Attachment card.



The Display Window

This month may not mark the high peak of the vacation season, but the display window can still best talk "Take a Kodak With You."

Bear this in mind, however, that the dealers in the thousand and one other things that may interest the vacationist, are also making a strong bid for patronage through the medium of their windows.

So, if for no other reason, keep your display simple, because with all this competition you can not hope to pound more than one idea home at a time.

We are not alone in believing in the simple display; for instance, here is the opinion of an expert merchandise manager in the *Inland Store Keeper*:

"One of the absolutely fundamental ideas in window display, particularly when the work is being done by a person who is not an expert, is simplicity.

"Far more windows are spoiled through containing too much merchandise than are spoiled by containing too little.

"One very good means for achieving simplicity is always to confine any particular display to one line of goods, or to one idea.

"No window display ought to be called upon to express more than one idea, and when an effort to go beyond this is made, the whole effect is likely to be weakened."

Read the September "Kodak-cry—this will help you to remember to fill out the "Kodak-cry" subscription blanks.

The KODAK SALESMAN

Standing the Gaff

When I first started out on the road I used to call on an old chap in one of the larger cities of Iowa, who, I confess, got my goat the very first time I saw him and he kept it for a whole year. He was a big, gruff-looking chap, and as gruff as he looked. He was 55 or 60 years old and never combed his hair. On my first trip to the town I called upon him. He was in his office when I went in, reading the morning newspaper. I offered my card, but he didn't take it.

"Read it to me," he said, without looking up from his newspaper.

I didn't get him the first time, and then he blurted out: "If you can't read it—spell it."

Then I tumbled that he had reference to my card. I told him I was traveling for Smith, Johnson & Company, and I was going to say something more, but I didn't, for he frightened me out of my shoes and I shook so I almost dropped my new grip.

"Don't want anything to do with such a firm," he thundered. He said a lot of other things which I failed to hear, for he was roaring like a he-lion and I was beating it for the front door feeling like a youth who has come in contact with papa's boot at about 11 o'clock at night, when the girl should have been in bed.

The next time I made the town I had gained a little surer footing, and determined to call on this old coot again. On this occasion he seemed to be expecting me, for he sat in his office with a hand on each knee and was looking at me over his glasses.

"Don't want a thing," he fairly bawled at me as I approached the door. I assured him that I had some new stuff, or, rather, I tried

to assure him, but before I had half a dozen words out of my mouth he got up out of his chair and told me to beat it. I did.

He was a puzzle to me, but a few days after that I met a salesman for another house who gave me the secret. "He is just having fun with you," this salesman assured me. "After you get out of hearing he laughs until his sides shake. Give him as good as he sends. He likes it." Well, the next time I called the gruff one was out and I decided to wait. Half an hour later he came in, passed right by me without saying "how d'y" or anything else. I followed him to the office. He shut the door when I wasn't more than three feet away. I promptly opened it and walked into the august presence of the gruff one.

"Whatinell do you want?" he demanded, thundering and roaring and sputtering and pawing like a mad bull. I roared right back at him; told him I had been calling on him for more than a year; that I was bound and determined that he should stand hitched while I talked to him about my line of goods.

"Shoot," he said, as he sank into a chair and handed me the blackest, strongest cigar I ever tackled. Well, the ice was broken. He cussed me and I cussed him—and sold him goods.—*Old Timer, in Sporting Goods Dealer.*

The man whom everybody likes usually likes everybody—and does it first.

You may have the ability to start, but you're a failure if you can't finish.

Handle the small problems well and some day you'll be able to handle the large ones.

Confessions of a Salesman



"BILL runs a men's clothing store.

"Bill is, of course, an abbreviation for William, and he has a last name, but everyone calls him Bill (except possibly his parents), because he is that sort of a fellow.

"Bill used to work in another store, and he made friends because he was not a counterfeit Bill. It never was too much trouble for Bill to show every suit on the racks, and he smiled even if you came in within a minute of closing time.

"It is quite possible that there were times when Bill was anxious to get away from the store promptly, and that there were some days when Bill did not feel up to par, but his customers never knew it.

"Now Bill had a more or less secret ambition; he wanted to have a store of his own.

"Lots of his friends had suggested it, but Bill's capital was a bit attenuated; he did not know many of the wholesalers personally, and his acquaintance with bankers was limited to the Savings Bank where he kept his modest account.

"One day Bill happened to be waiting on a rough and ready sort of a chap who, as Bill handed him his change, remarked, 'Why don't you open a store of your own?'

"Bill told him, and the man said, 'You come and see me a week from today,' and gave him his address.

"At the appointed hour Bill saw his man. The man said, 'Bill, I

liked you last week when you waited upon me, and now I like you a whole lot more because I find most everybody else likes you, and that your record is clean. You go back and tell your folks that you are going to quit, and I'll see that you get off to a good start on your own hook.'

"And that was the way Bill started—in just a little place not much more than a hole in the wall.

"The combination of knowing what the people wanted and Bill's personality, made the place a success—and it's quite some establishment to-day.

"Now this isn't a story of a phenomenal success. Bill didn't establish a chain of stores across the continent before he was twenty-three years, six months and a half old, nor do I suppose he is likely to, but somehow I just had to tell how Bill got along, because I like Bill, and the likable Bills most usually do get along.

"All this came to mind because I just left Bill's store a little while before I started to write this.

"I wanted a new tie, and Bill happened to wait upon me; I made a selection and Bill wanted to know if I were going to wear it myself. I responded with 'yep,' or 'um humph,' and Bill said, 'I don't want you to wear that one, because with your tanned-up face it will make you look like an Indian on the war-path.'

The KODAK SALESMAN

"Now I believe Bill could say that to a perfect stranger and get away with it, because Bill has a way of convincing folks that he knows his business and is there to give service.

"We fellows who know Bill depend upon his advice, and I am quite sure that if Bill were to recommend short sleeved and low necked shirts as the correct thing with full dress, that a goodly bunch of us would accept it as Gospel, and I am equally sure that Bill will never proffer any such advice, so you can see how much confidence I have in Bill.

"There isn't much plot nor any thrills in particular to this story; it does not need any, as it is just a telling of how moderate success came to a man because he early recognized the fundamentals of good salesmanship.

"There are other stores larger than Bill's, there are other stores giving equally good service, though no better I am sure, but I like Bill's store because I like Bill and because he trains his sales force to work along his own lines.

"I suppose this story should end up by some experience with a store the direct opposite of Bill's to point a moral as it were, but personally I don't know of any such.

"All of us have had an unpleasant experience here and there, but never, I am sure, has it been because of the business policy of the store.

"Merchants have learned that it takes more than the right goods and location to make a success of a store and that the people who come in direct—or indirect—contact with the customer play a most important part.

"Bill had his early training under an intelligent boss, and being intelli-

gent himself, he profited by what he learned.

"My experience in traveling over the country shows that the average store proprietor or manager is keenly alive to the value of good nature and good service, so maybe you can profit, as did Bill, by studying and following the methods of your chief."



To win success we have to work for it. No prize worth having can be obtained without an effort. Make no effort and we get nothing. To condemn ourselves for life to a small salary, there's one infallible recipe—spend all our nights and Sundays in pursuit of idle pleasure, instead of helpful study. Fine clothes, a beautiful home, money in the bank—comfort, independence, freedom from worry—are all the fruit of effort. Make the effort and we can have all. Stand still—do nothing, poke around, waiting for somebody to hand us something because they like our face, and it's a lemon we'll get—nary an orange. *Wheat grows on wheat bushes, not on rag weed trees.*

Dig, my friend, dig—it pays.

—Drug Topics.



Speaking of the "sleeping sickness," I know a lot of nice fellows who are suffering from this malady, but the funny thing about it is, that they only have the symptoms between 8.30 A. M. and 5 P. M.



The KODAK SALESMAN

Why It Pays

S. Roland Hall, in *Direct Advertising*, says: "There are several false notions about advertising. The most common one probably is the idea that manufacturers advertise largely for the purpose of creating a little hot air about themselves and just tack on the cost of the advertising to the price of their goods. Consequently, retail dealers are often heard to say: 'I'd rather you would cut out all the advertising and give me a better profit.' This notion is helped along considerably by salesmen representing non-advertised lines or brands who drop around and say: 'We don't advertise and so we can make you a price lower than that of the advertised brands.' Without realizing it, the man who offers to make a low price on his product because it isn't advertised, is paying a great compliment to the power of advertising.

"Now, the truth is that well-planned advertising does not increase the cost to the user or consumer, nor does it lower the dealer's profits. It simply broadens the market for the product and broadening the market means lowering the costs, instead of swelling them—means a more rapid turnover of the dealer's capital. If advertising is not well planned, if it is mere noise, the cost of it simply comes out of the manufacturer's capital, and he—not the public—stands the bill. It is not productive, the public does not buy and obviously pays none of the cost.

"There are many products that can be sold at a reasonable price only when made known to the public generally and a large sale has been built up. If Henry Ford sold only one-tenth of the machines he does sell, he could not sell them at the price he offers them today. Spread-

ing information about a meritorious product means spreading the sales, and spreading the sales lowers both the manufacturing cost and the selling cost, that is, unless one concern controls the output of all goods in that certain class, and that is very unusual.

"Another false notion about advertising is one for which some manufacturers are responsible. This second false notion is the idea that advertising immediately causes a long procession of new buyers to flock into the dealer's door. Dealers who have been persuaded to put in large stocks of goods on the argument that their doors would be battered down by delegations of new buyers have suffered disappointment and perhaps have lost the faith in advertising that they should possess. This conception of advertising is as erroneous as the one previously mentioned.

"The object of real advertising is to make the people who can use the product familiar with its name and merits. All of us prefer to buy goods that we are familiar with. Possibly there are plenty of manufacturers able to make wagons as good as Studebaker's and shirts equal to the Manhattan brand, but the public prefers the familiar brands that they feel they know. You may be able to persuade buyers that something else is just as good but when you try it you have your work cut out for you, and here and there a suspicion will be left that the unknown article wasn't quite as good after all.

"Some years ago, when the Gillette safety razor was the only article of its kind that was thoroughly known, a large concern that wanted to give a safety razor as a premium to people who were rendering it some service, asked a hardware store for prices on a new safety razor

The KODAK SALESMAN

that had some striking features. The prospective buyer had thought of the Gillette razor but concluded that it had been sold and used as a premium so extensively that it had lost its strongest appeal.

"Why don't you buy the Gillette?" was the first question of the hardware man. On being told why the Gillette had been dropped from consideration he said: "Would you be interested in my views? All right. Well, then, I make as much on one of these razors as on the other, so it makes no difference which one I sell. But when a man comes in here for a good safety razor, he knows what the Gillette is as soon as you mention it. He regards it as a standard article, and its value is already fixed in his mind. We don't as a rule, have to do any *selling* of the Gillette. It's just an exchange of a \$5 bill for a safety razor. But whenever we put the other razor forward, we find that, though it is a good article, it isn't known. We always have to sell it, have to take our time to explain it, to prove that it really and truly is as good as a Gillette, and then some people don't believe us. Finally, the demand for the Gillette is such that we buy a gross at a time; we buy the other outfit in lots of six at a time. Does that mean anything to you?"

"It did mean something—meant that the buyer chose the Gillette razor for his premium; he didn't want something that he had to explain, something whose value he had to prove.

"This little razor story illustrates the power of good advertising. Good advertising will bring you some new customers, but don't expect people generally to lay down everything and rush to your place of business as soon as they read an advertisement. Very likely all that

will happen will be that they will read enough of the advertisement or notice enough of the illustration to get a favorable impression of the article and to be influenced to prefer it and to buy it at your place of business when they are again in need. The impression will be there even when the advertisement has been forgotten; people daily buy well-advertised goods without being conscious of any advertisement.

"The gist of the whole matter is that people prefer the goods whose names and merits are familiar. A busy dealer hasn't time nor is it his business, to make known the names and merits of all the many products he handles. If this burden is thrown on him his labor is greatly increased. He can't make as many sales; he can't turn his capital quickly.

"The manufacturer of non-advertised goods is lucky indeed to get a good dealer to take on this big burden of making the product known to the community, for it requires time, work and patience.

"Good advertising will always bring some new customers. But usually its greatest value is that it paves the way for the dealer's work, by making the consumer familiar with the product and making him willing to receive it without question.

"Advertising standardizes goods in the public mind. It makes turn-overs instead of left-overs."

*Not—"Anything else today?"
—but—"Here is something
I think will interest you."*

The KODAK SALESMAN



Ten minutes with the Boss

SAMMY, that mailing list you have just compiled for me ought to bring us in quite a bit of business, provided we send out the right sort of a letter with the booklets.

"I have been looking over copies of the letters we have sent out in past seasons, and while they have brought us a fair amount of business, I am sure we could have done a whole lot better with letters of a different sort.

"It seems to me, Sammy, that we have been saying too much about ourselves; in other words, we have been getting off on the wrong foot.

"When we are writing to people who already own Kodaks, we can, perhaps, tell of our very complete stock, and up-to-the-minute facilities for developing, printing and enlarging; but when we are writing to interest people in picture making, it seems to me, Sammy, that we should *begin* with that story and tell about ourselves afterward.

"As different people are interested in as many different things, Sammy, it is impossible to write a letter that will exactly fit each individual case, and so make the strongest possible appeal.

"So what we must do, Sam, to hit the target the oftenest, is to decide upon the topic which will appeal to the greatest possible number.

"Fortunately for us, Sam, prac-

tically everyone who can see, likes, and is interested in pictures. Psychologists tell us that about eighty per cent. of our brain impressions are recorded through the medium of the eyes.

"Most people are especially fond of the things they have themselves created, and take a great interest in the things they do best, or especially well.

"Add to this, Sammy, the fact that Kodakery keys in with and harmonizes with every other form of recreation, and we would seem to have a pretty good start and argument with pictures for a topic; so, let us see what we can do, Sammy, in the gentle art of writing a selling letter.

"Here is one I put together last evening:

"Dear Sir:

"It is pretty safe to assume that you enjoy pictures of the things that you are interested in. Anyway, we are going to assume it because we like pictures of the things that we are interested in.

"Would you not like to make pictures of your special recreation, golf, tennis, boating, motoring, horses, flowers, and possibly best of all, a growing lively youngster or so?

"You can make good pictures of any or all of these things with no trouble and very little experience.

"Picture making the Kodak way has been simplified, and re-simplified, so that now even a child can take good pictures.

"Expensive? Not a bit when you consider the lasting pleasure of the results.

The KODAK SALESMAN

"Enclosed is a copy of the Kodak condensed catalogue. We hope you will find it interesting and that it will pave the way to a visit to our store.

"We will be mighty glad to see you and to show you just how simple and easy it is to make pictures by the Kodak system.

"Yours truly."

"I don't pretend to say, Sam, that this letter is anywhere near one hundred per cent., but it does, at least, get away from the usual stereotyped form letter and it does talk from the customer's side of the fence.

"I could have gone into more details, Sam, but I don't believe most folks like to receive or read long business letters—I know I don't, so I am leaving a good part of the preliminary interest to the condensed catalogue.

"All I want to do is to get them into the store—then the rest will be easy.

"At the time these letters go out, Sam, I want you to put in a window display with a good variety of pictures in it, so that the people who have received this letter will be prompted to remember it and come in—sort of a mental follow-up.

"I am going to check up the returns of this letter as closely as I can, Sam, and see if I really do know anything about writing a selling letter."



Sparrow Men

"My train slowed down, gave a last whiff, peculiar to some trains, and stopped as usual by a barnyard. Outside it was cold and blustery, and glancing out of my smoking car window I saw something that started a train of thoughts that are perhaps worth while passing along.

"I saw two sparrows, one of which was perched upon a slice of bread, which is not at all unusual, even in these days of high cost of living. The sparrow who perched himself upon this slice of bread pecked away at it and left the other little sparrow, who was trying hard to get a mouthful to satisfy his hunger, look out for himself.

"The slice of bread was much too large for two sparrows, and plenty for a dozen had they been there, and I began comparing the two sparrows to some men.

"I have known men to think of their job just as these two sparrows did with the slice of bread.

"They did not want anyone to come near to get a bite; to do any part of the work. They were not willing to co-operate with anyone else. They were not willing to let anyone share any part of the good things that just for the moment seemed to be theirs.

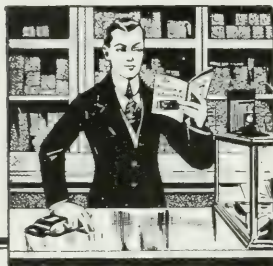
"Along came a man without any intention of disturbing conditions, but the little sparrow who had perched himself upon the slice of bread was the first one to get scared and fly away.

"Often this is the case with men. Along comes Mr. Boss, finds out conditions, tries to improve them and make them right for the good of his organization and the fellow who thinks he owns the whole slice is the first one to suffer.

"Working together with those willing to take part in the good things of life, showing some one else about our work so that it may be continued uninterrupted to the best advantage of the employer and all concerned, is after all the best way to get along and win success."

—*Acorn Notes.*





The Primary Page *for the* Beginner Behind the Counter

ONE thing to bear in mind is that while all developers are employed for the purpose of producing an image either negative or positive, that developers are not just developers, because some are suited to one process and not to another.

So when a customer asks for "some developer," always inquire for what purpose it is to be used, as there are developing powders and developing solutions put up for use with films and plates, and for use solely with papers.

Again, there are developing powders put up especially for use with the Kodak, Premo and Eastman Plate Developing Tanks, and which should not be supplied for tray development, nor for use with developing-out papers.

Pyro Developer is one of the very best for films and plates, but entirely unsuited for use with papers; on the other hand, Velox N. A. Developer is splendid for use with Velox paper, but worthless for use with films or plates.

But supposing the customer demands a developer which can be used for both films and papers.

The standard developer for prints is Elon-Hydrochinon, commonly called Elon-Hydro, but neither Elon-Hydro nor Metol-Hydro (known as M. Q.), are considered as satisfactory as some other developers, Pyro, for instance, for films and plates.

An exhaustive series of tests

was made to find a developer that would yield prints equal in quality to those developed with Elon-Hydro, and also produce negatives that would have a better printing quality than had yet been obtained from any developer that was capable of producing high grade prints.

These tests showed that the Eastman Special Developer would produce these results. No difference can be detected in prints developed with Elon-Hydro and those developed with Eastman Special Developer.

Best results are obtained at a temperature of 70 degrees, but when the temperature is lowered to 60 degrees, the Eastman Special Developer is least liable to stain the prints. (Lowering the temperature 10 degrees naturally prolongs the development).

Persons whose fingers are irritated by Elon-Hydro rarely experience this inconvenience when using Eastman Special Developer, which also does not stain the finger nails.

Negatives of the same subject developed by the tray method, some with Pyro and some with Eastman Special, may be compared, and it will be found that while the Pyro developed negatives have slightly the best printing quality, those developed with Eastman Special will have a printing quality superior to any to be obtained with any other developer which is also suitable for use with paper.

Eastman Special Developer

The KODAK SALESMAN

should not, however, be recommended for tank development, because tank development is based on the action of Pyro. Sell only Tank Powders for use in the tank.

Eastman Special Developer can be used for the development of negatives, lantern slides, Velox Bromide and other papers.

The solution used for developing film should not, however, be afterwards used for developing prints.

Read over the labels on the various developer packages in stock so you can intelligently supply the customer the one suited to his needs.

The Coupling-up Idea

We see most easily those things which we happen to be thinking about of which we have had previous experience—but we see with difficulty those things of which we have had no previous experience.

Walter Dill Scott in his Theory of Advertising lays down the above well known psychological truth and law.

Most merchants believe in the value of show windows and the use of the window as a selling force is growing, but too many merchants overlook the force of this most important law.

When the merchant decides to change his window, too many times he just puts something into it. He looks upon his window as a sort of exposition medium only.

In using the window in this way the merchant overlooks an important law and fact in psychology—*we see with difficulty those things of which we have had no previous experience.*

The overlooking of this law tells why windows so many times fail to attract the attention they deserve.

To make windows most effective it is highly important that prospective customers are made to think about the goods through ink advertising. Then with a good display of the advertised goods in the window, results can be made doubly sure.

It is also one of the fundamental laws in advertising that the attention value of our advertising depends on the number of times it comes before our readers, or on repetition.

These two laws as laid down by Professor Scott tell why the merchants who make their windows reflect the advertising of the merchandising which the manufacturer is doing for them are getting the unusual results.

These laws explain why the merchant should couple up his advertising with that of the manufacturer and why in addition he should reflect his advertising in his window displays and still further why he should see that the display of the goods in the store *couple up* with the advertising and the window display.

In coupling up in this way the merchant is advertising *his* goods, *his* store, and creating favorable attention for *his* business which becomes *his* own valuable asset. *Coupling up* doubles the force of his own advertising, moves more goods for him, and rolls higher the net.

Coupling up is scientific sales effort—it is based on two important laws of psychology—the merchant will find it to his advantage and profit to use the *coupling up* idea because it is fundamentally right.—*Merchants Magazine.*



The KODAK SALESMAN

Real Store Service

The real loyal, *conscientious* service of employes rendered their employer's customers is a priceless thing—its value is beyond the measure of dollars.

Such service cannot merely be *bought*. The employer has to instill a *desire for it* into the minds of his salespeople. First, they have to *like and respect him*. By daily precept and example he must win that respect; day by day he must *demonstrate* what REAL STORE SERVICE IS—how it brings its own rewards through self-respect and self-appreciation of *work done well*—in addition to what the pay envelope brings.

If you could know the *inside history* of some business houses, you would know why real store service is priceless—how it has built up great businesses which had very little money to start on. Also how the lack of real store service has driven merchants who did have ample capital, into second place—if not clear out of business.

Dozens of Angles to Real Store Service

Real store service is thus defined by the *Druggists' Circular*: Service means greeting the customer with a pleasant "Good morning," "Good afternoon," or "Good evening," when she enters the store; answering the telephone promptly and properly; announcing to the customer, who for any reason cannot be waited upon at once, that she has been noticed and will be served at the earliest possible moment; placing change in the customer's hand and allowing her to dispose of it satisfactorily before handing her the package that she has purchased; thanking her for her custom; inviting her to come in again; and *all the other acts of courtesy that distinguish the well-managed store*

from the poorly managed one. But service means more than this.

Service Also Means Suitable Stock, Well Displayed

Service means having a well-assorted stock of saleable merchandise—attractive, adequate, well-assorted stocks of merchandise, which should be *reasonably priced, plainly marked and well displayed*. Stock should be on hand when called for and every member of the sales force should know enough about the various items to *talk intelligently concerning them*.

Service also means properly displaying the products handled. That means attractive show case and window displays. To that end adequate display fixtures are needed and they pay for themselves by selling goods. Finally, salespeople should be coached in *what* to say, *when* to say it—and when to *say nothing*."—*Team Work*.



Magazine Advertising

To the average parents the most important things in the world are their children; anything and everything connected with their welfare is of importance—and a pictorial record of their growth is one of the essentials.

In thousands and thousands of homes the Kodak plays an important part because it not only affords a means of keeping a pictorial record of the family, but also because it enters into every other recreation.

"Keep a Kodak Story of the Children" is a strong appeal to every mother's and father's heart, and this is being featured in the magazines. A reduced copy of one of these advertisements is shown on Page 2.

**If you think the other
fellow is getting all the
golden opportunities,
just ask him what he
thinks about it.**

The KODAK SALESMAN



OCTOBER, 191

PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

**Everybody hates a
knocker. They're not
even using 'em on front
doors any more.**

Honesty

No amount of ability, energy, strength or initiative can offset the absence of honesty.

This is a fundamental—no employer wants a man whom he cannot fully trust.

The question of honesty goes deeper than a mere question of money. That is, of course, essential, but I refer to loyalty, and devotion to duty, fair dealing, truthfulness, willingness to acknowledge error.

The boss wants the man he can rely on; the man who will carry out his orders as given; the man who will stick until the job is finished; the man who, when asked for important details, is certain to give the absolute facts.

The man who is honest with the boss is honest with himself. He who cheats his boss, either of time or money, is himself the greater loser.

Character is a matter of growth. What you do and say to-day determine what you will be to-morrow. The shifty, unreliable man of to-day is preparing under his feet a quicksand which will in time engulf him.—*N. C. R. News.*



The Kodak Album.

There's joy in every page of the school girl's Kodak book.

There's a hint of good times in every tiny print and between its covers is the pictured story of happy years and enduring friendships—a story that means fun in the making, and afterward the still greater joy of living over again those happy, care-free days.

CANADIAN KODAK CO., LIMITED

Kodak Catalog free of charge
Dealers or by mail.

TORONTO, CANADA

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

OCTOBER, 1919

No. 9

In October

They tell a story of a man who lost a mule; neither he nor any of his hands could locate the animal, so the loss, with a reward for recovery, was advertised in the local paper.

To the surprise of everyone, the day after the paper was issued, the town simpleton appeared leading the lost mule.

Upon being asked how he happened to locate the mule after everyone else had failed, he replied: "Well, I just sat down and thought what I would do and where I would go if I were a derved mule, and I did, and there he was."

Now, this little tale has a bearing on window displays; not, however, by any means implying that the installing of such displays should be delegated to the town simpleton; but rather that the display man should, before he plans a display, put himself in the place of the people he desires to interest.

While it is true that practically every person able to see is interested in pictures, and so can be interested in picture taking in general, there are certain times and seasons when special window displays will particularly appeal.

In October most persons have returned from their vacations with pictures galore, so why not install an album display showing albums with a page or two of attractively arranged vacation pictures?

A window of enlargements from vacation negatives showing both contact prints and enlargements will, if artistically installed, bring good results. Also a window showing the Brownie Enlarging Cameras and the Kodak Amateur Printer will be timely and of real interest to the returned Kodaker vacationist.

Every season is a Kodak season, it is true, but try these special displays and see them bring business.

*How to keep the beginner interested and
enthusiastic—*

Fill out the "Kodakery" subscription blank

Confessions of a Salesman



“THE other day I remembered that I needed a pair of rubber-soled shoes, just the ordinary sort commonly called ‘sneaks,’ so I dropped into one of our prominent shoe emporiums. The store was not crowded, and several of the salesmen seemed to be disengaged, yet it was quite some time before one of them could find time to wait upon me. Finally one of them strolled my way and I announced my wants. ‘What size do you wear?’ he inquired. ‘I don’t know,’ I responded, at the same time presenting one of my pedal extremities to view. He gave a glance and a grunt and disappeared. Presently he appeared with a pair of high shoes and, without further ado, proceeded to start wrapping them up. ‘Those for me?’ I inquired. ‘Yep,’ he replied: ‘those’ll fit you all right.’ ‘But I don’t want high shoes,’ I countered, which elicited another grunt, or more nearly a snarl, and another disappearance. He came back with a pair of low ones and proceeded to wrap them up without giving me an opportunity to look at them. He accepted my money without thanks, took my address for delivery, and passed out of my life.

“When I tried the shoes on they were at least two sizes too large, and I had to stuff the toes with paper, because I wanted to wear them at once. A few days later I received a form letter from the store, stating that my patronage was

appreciated and that the proprietor wanted to be sure that my purchase was satisfactory, and, if not, to ‘make good.’

“Now, I happen to know the proprietor of this store, and I know that his letter meant exactly what it said and that he is trying his ‘double durndest’ to give satisfaction and to make his customers want to come again. If he knew how I felt about this transaction, he would say that I was no friend of his if I didn’t make a kick to him. But I am like most people, reasonably busy, and haven’t time to bother with it, and also have a disinclination against prolonging disagreeable incidents. So I ask you: Will I be apt to patronize that store again, even if I do like the proprietor? Now, when you come to think of it, isn’t it too bad to have a store’s success handicapped in this manner, and the earnest efforts of the store to please nullified? Perhaps I struck this particular clerk on one of his ‘off’ days—we all have ‘em—and perhaps he is ordinarily cheerful and obliging, but my interest in that store, except to avoid it, is gone. Ten to one this clerk wouldn’t even recall my being in the store, if I should complain, and he might even be quite surprised that I felt that I had cause for dissatisfaction, and be sincere in his conviction, because most of the time he is a regular fellow. But, you see, I don’t know this, so I simply

The KODAK SALESMAN

don't complain, and the store has lost a customer. Quite probably this clerk, if he knew how I felt, would mentally kick himself, because I don't believe that he would intentionally, or otherwise, do anything to injure the store's, or his own, success.

"There are a good many lessons to be learned in the University of Salesmanship, and one of the most important is to be sure the customer leaves with a pleasant impression. Just as this is one of the most important, it is also, and likewise, one of the hardest lessons in the whole course. We are so apt to see only our side of the case; when we feel a bit seedy or have just finished with a grouchy or unreasonable customer, and so it is mighty hard to be pleasant to the next one to follow, yet we must do it.

"I well recall an old boss of mine in a dry goods store. Whenever anything went wrong, he would go out into the carpet room and savagely kick a remnant roll across the room; sometimes two kicks were necessary. Then he would return all serene to the main floor. Once we put a broom handle in the roll he usually assaulted, and he emerged limping, but smiling—which, believe me, was some character test. He had a saving sense of humor which helped him over many a rough spot, and this same sense will help you a lot if you will but cultivate it.

"Never overlook the fact that the customer is studying you as well as the goods you have to sell. His, or her, study of you may be subconscious, but it is going on just the same. You may have an Al exterior, but if your mental interior is gloomy and forbidding, you are not going to get by in the selling game."

Seasonable Goods

Just as much real enthusiasm is usually exhibited by the Kodaking fraternity in printing and finishing pictures made during the summer as in the actual taking. Even those who are not so "energetic," shall we say?, and have the finisher do their developing and printing, usually have quite a pile of prints when the vacation season is over, which they try to arrange in an album or scrap-book.

All such people are prospective purchasers of the numerous sundries carried by the Kodak dealer, but unless a simple thing like an album is required they seldom trouble to ask for them—indeed many do not know that such goods are available.

We will suppose Friend Amateur has got as far as the negative stage. He figures it up—one from each makes eighty-seven prints! and he knows he wants at least four from several negatives and six and eight from a number of others. Visualizing the process of printing with an ordinary printing frame, he can be excused for thinking he has a lot of work ahead. But, here is the opportunity to tell him about the Kodak Amateur Printer. He *may* come in and ask about it, but he will be much more likely to, if the Printer is prominently displayed in showcase or window.

Suppose he does not care to invest in quite so much, there is the Auto-Mask Printing Frame, which will simplify printing quite appreciably.

All the way through, down to Kodak Dry Mounting Tissue for mounting the prints in an album, you have little aids for the amateur in stock and you owe it to yourself and to your store to let the people know you have them.

The KODAK SALESMAN

Works the Same with Kodaks

"Every pen seller wants to increase his sales," says the "Pen Prophet." "One of our dealers has written how he accomplished this, not by selling more pens, but by selling higher priced pens. His plan is absolutely practical, and we are going to quote his explanation of the method employed for the benefit of all our readers.

"One day I was discussing some changes in the layout of our Stationery Department when an elderly and well-dressed lady approached one of the clerks, stating that she would like to purchase a pen to send overseas. Clerk No. 1, without a moment's hesitation, produced a tray of pens, at the same time saying: "This is a very satisfactory pen." The customer then asked the clerk to pick out a pen that she considered would be suitable for a young man, as she did not know much about pens herself. The clerk replied by saying she was sure a medium point would be satisfactory. Without any more questions the customer said she would take one, and the clerk selected a pen and handed it to her, stating that the price was \$2.50, which the customer paid and went away apparently satisfied. Up to this time no price had been mentioned.

"Clerk No. 2 was standing beside me waiting for our discussion to continue, and I asked her if she had noticed anything wrong with the way in which clerk No. 1 had handled her customer, and she replied she had not, assuming that because a pen had been sold and the customer appeared satisfied, there was nothing more to be desired. I also asked clerk No. 1 if she thought she had done justice to the

customer as well as to herself in selling the pen, and she said "Yes."

"I then stated that, according to my observation, the customer might have purchased a larger and more expensive pen if she had been told that the larger pens held more ink and that it would not be necessary to fill as often, as the customer's appearance and demeanor conveyed the impression that price was a secondary consideration. Both clerks then saw the strength of this argument, and it was decided that in future they would always produce as a preliminary introduction the \$4 pen, as I explained that in my experience as a sales clerk it was always easier to come down in prices than go up. We then looked up our pen sales for the previous two months and decided we would see in the next two months how much we could increase our average pen sale under this new method. The little lesson has proved worth while, as every sale made has averaged 95 cents per pen more than formerly."

This rule holds just as good in selling Kodaks as in selling fountain pens. Size up your customer; don't allow a customer to depart with a Brownie or Junior when a Special could have been sold.



If a customer has a grouch, let him unburden his soul, and keep silent until the eruption is over with. Let him find fault. Let him cuss. But let him get it out of his system, advises the manager of a big manufacturing establishment.

Then diplomatically show him you appreciate his viewpoint fully. In two minutes he will be a sympathetic friend instead of an enemy.

The KODAK SALESMAN

A Question Answered

Commenting on successful selling, "The Voice of the Victor," a publication issued by the Victor Talking Machine Co., queries: "Does a man need to know music in the Victor business?" In answering this question, the "Voice" remarks: "Knowing music, the way you need to know it in the Victor business, does not mean being able to sing or play an instrument. Such knowledge is often of value, as any practical knowledge of music must be. Much more useful than ability to play an instrument is *knowledge of what that instrument or any other instrument can do.*" In the same way he needs to know musical history and something at least of musical structure. *It is the sort of knowledge for which the customer unconsciously looks to the salesman.*"

This same argument applies exactly to the seller of Kodaks and all amateur photographic supplies. You need not be a master of photographic art or to have had your pictorial masterpieces exhibited at all the leading photographic salons, but you must know what the various Kodaks and other things photographic will do, because "*it is the sort of knowledge for which the customer unconsciously looks to the salesman.*" And if you, or someone in your store, cannot afford this knowledge, the customer is going to go where it is to be had. He may, even if you have not this knowledge, buy his first instrument from you, because the catalogue or other advertising has sold him, even down to a specific model and the price, but when he comes back to you for supplies or information and finds you lacking in knowledge, you have lost him. You don't have to be told that the selling of the instrument

but marks the beginning of your store's relation with the customer. The profit on the first sale is nothing when compared with the profits on his subsequent purchases, if he is kept interested and enthused.

The average beginner will make mistakes, and per contra, his first roll may contain some astonishingly good negatives. You must have the knowledge to correct his errors, and also to know when he has been successful, and so accord him praise intelligently.

The acquiring of this knowledge is so easy. Use a Kodak yourself—learn to use it intelligently, and master every process down to the finished print—then you'll be the salesman who knows, to the decided advantage of everyone concerned.



The store was crowded and as a clerk finished with a customer he approached another with: "Hello, Bill! What can I do for you?" Like a shot there came from an elderly gentleman: "Here, young fellow, I was in ahead of this man, and I'm in a hurry, too."

That's a mistake many young clerks make. They play favorites instead of letting each customer await his or her turn. It's decidedly unfair to make way for an acquaintance just because you happen to be friends, and allow a stranger to wait. It may not always call forth a complaint or criticism, as it did in the case we have in mind, but chances are the victim will remember the incident, and it will be "never again" for you or the store you are working in.

The KODAK SALESMAN

Sales Ready to Make

How to make a growing photographic business forge ahead more quickly? How to make a stationary business grow? How to make a declining business pick up? One safe and sure method of accomplishing these highly desirable objects is to boost Enlarging Cameras and Enlargements.

"Reasons why" appeal to most every one more strongly than do mere words of wisdom, so we invite your careful consideration of the following reasons why you should bend your efforts to Enlarging and Enlargements as business builders.

Large pictures make a stronger appeal than small ones to the average human. A miniature will arouse the feeling of a true artist, but most people would take more kindly to a sizeable picture—a miniature holds so much in such little space that one can't always appreciate its merit. Just so it is with contact prints. They hold so much in such a small area of paper that often their most pleasing features are lost in the crowd. There's nothing like Enlarging to show the merits of a negative.

You have only to observe the visitors to an exhibit of enlarged pictures like that illustrated on the back cover of this booklet to appreciate how strong is the appeal of Enlargements to the average person. To many of them must have come the thought of the fine pictures some of their own negatives would yield. Really the demand for large pictures is ready-made and requires but little stimulation on your part.

Your personal interest as a Practitioner of Salesmanship is roused by the opportunity afforded to make profitable sales through apt and acceptable suggestions, and remember

always that your possibilities are unlimited, inasmuch as this is an ever new and inexhaustible field, and neglect thereof in the past makes you now all the more certain of conspicuous success.

The enthusiasm of the Kodaker is maintained by enlargements and the volume of sales kept up during a period when out-door exposures are not made in the same abundance as they were during vacation time. Not only that, but a permanent business in Enlarging should ensue in consequence of the realization of the amateur that herein lies a means of a better appreciation of the pictorial merits of his own exposures and that, properly framed, they are far more suitable for wall decoration in the home than the commercial pictures of nondescript type now so much in evidence.

An excellent way to put the subject before your customer is to show an enlargement made with a Brownie Enlarging Camera mounted up with a contact print from the same negative. This is sure to arouse interest and should provide the necessary opening.

These cameras, in fact, reduce enlarging to its simplest possible elements and a negative can be enlarged to 2 diameters (e.g., 4 x 5 to 8 x 10) with no noticeable loss of definition, because the Brownie Enlarging Cameras are accurately adjusted to focus at the factory.

When a Kodaker has two cameras, one to make negatives and the other to make enlargements, it doesn't need a lively imagination to realize that there is going to be extra business done. It might be described as intensive development of the people who already patronize your store, but it's just as effective in achieving results, without the description.

The KODAK SALESMAN

Bill Seeks Information

"Sit down, Bill, and try one of these," said the Ad Man, pulling open the upper right hand drawer of his desk and taking out a box of good ones.

"Now, what's on your mind?" "A whole lot, Tom," said Bill. "The Boss came to me this morning and allowed as how he was tarnation busy and asked me in an offhand sort of way to 'get up some newspaper ads.' Now, Tom, what I don't know about writing ads would make some volume, so I thought I would drop in on you for a bit of assistance."

"You are rated a pretty good salesman, Bill, so you shouldn't have any difficulty in writing a good advertisement. Did you ever stop to think, Bill, that advertising was selling by the printed word instead of by the spoken one? That is really all there is to it, so your advertisement, must, to be a success, get the people into the store in a favorable frame of mind, if not actually convinced to the point of purchasing.

"You want to sell Kodaks, Bill, so it seems to me that if I were you I would tell the people, in my advertisement, how much pleasure they could have with a Kodak. I own one of 'em myself, and I couldn't, even if I used a whole page in the paper, tell all of the ways to have fun with a Kodak. So you see, Bill, you have plenty of material for a whole series of ads.

"Maybe you had in mind an ad stating that Jones & Co. had the biggest stock of Kodaks in town and did the best finishing. Well, that sort of an ad, Bill, is all right if you only wish to advertise the fact that your store handles Kodaks

and does amateur finishing, but it won't make any *new* Kodakers, and those are the chaps to get after.

"It seems to me, Bill, that you can find some pretty good suggestions in the ads the Kodak Company is running in the magazines.

"Now, supposing you have your ads all written, and they all have pretty good selling arguments, you will have still another point to cover, and that is the way in which they are displayed in type.

"You can't just have an ad set up any old way and expect it to do business for you, any more than you can put a fine stock of goods in a tumble-down shack on a back street and expect the people to find you and come in to buy. The lay-out, as the printer folks call it, is just as important as the words you use; your 'copy' must be set in a type that is easy to read and so arranged as to stand out from the other matter on the page, in order to arrest attention.

"Remember, Bill, that most folks read the newspaper in a hurry and so they won't stop to read a long advertisement, and if it isn't made to stand out in some manner, the most of them will never see it at all.

"Another important thing to always remember, Bill, is that people are not half so much interested in your store as they are in what your store can do for them, so you will find that it always pays to talk from the customer's side of the fence.

"As to the arrangement of your ads, study the ones in the newspapers that attract your attention, and then pattern after them. You probably won't guess right every time, Bill, but bring in your ads after the printer has set them up and given you a 'proof,' and I'll go over them with you."

The KODAK SALESMAN



Ten minutes with the Boss

SAM, the other morning I happened to be down in the stock-room, and over in the far corner I heard a bit of excited conversation, so I peeked around a pile of cases and discovered two of the boys just about ready to pull off a Willard-Dempsey stunt.

"Now, Sammy, while I am naturally averse to having exhibitions of the manly art staged on the store's time, I did not interfere because I wanted to find out what the row was about.

"It developed that in this particular instance there wasn't a 'woman in the case,' the advice of a distinguished French philosopher to the contrary notwithstanding, and that the ill-feeling was all with the younger of the two men.

"He claimed that the older chap wasn't giving him a square deal; that he took his customers away from him, and traded upon his stand-in with you and me, Sam.

"When this came out, Sammy, I was glad I had not interfered, because here was sure some 'inside information,' or perhaps I should say 'misinformation,' because I know, Sammy, that the only way to stand in with us is to deliver the goods.

"The older man tried to explain to the youngster that he was entirely wrong in his surmise, but it was some time before he could calm

him down sufficiently to listen to reason.

"I can tell by your smile, Sam, that you know who the belligerents were and the 'casus belli,' so to speak, so I will not have to go into any unnecessary details.

"I could hardly blame the older chap when, after vainly trying for about ten minutes to get the youngster to calm down, he exclaimed: 'Well, if I can't get you to listen any other way, I am going to choke you into it.' Then the absurdity of the situation struck him, and he laughed. 'Come over and sit down here a minute and let me put you straight,' he said.

"Then I felt the cruel war was over, Sam, and that the Dove of Peace had a good grip on the well known olive branch, but I lingered to hear the finish and to witness the signing of the peace terms—and I'm glad I did.

"He said: 'Now, look here, son, you have got altogether the wrong slant on things. Now that you have calmed down, can you find any earthly, or otherwise, reason for my not wanting to give you a square deal and boost your game?'

"The youngster was silent; then he continued, and, believe me, Sam, he is some talker.

"He said: 'The first thing you must understand is that it is my job

The KODAK SALESMAN

and your job to sell goods, and to make friends for the store, and you must admit that my experience in both these things is far greater than yours.

"So, don't you see, youngster, that if I correct you or take a customer from you when you are not handling him or her right, I am only doing my duty by the store?"

"I have been here a good many years, long enough to feel reasonably sure that my job is safe, so jealousy could not possibly enter into the case.

"I know just how you feel, because I had just such a blow-up a good many years ago, and the man I attempted to quarrel with was just as patient with me as I have tried to be with you.

"I'm your friend. Come on; let's shake hands. There, that's fine!"

"Sammy, I'm going to give him a little more in his envelope next Saturday for the diplomatic way in which he handled that youngster, for now I will have an additional booster instead of a malcontent.

"If he had cuffed the youngster's ears, or simply ignored him, in which he perhaps would have been justified, he would have shown himself a small-calibre man, and the small-calibre man never gets far unless he is shooting down hill.

"I have known quite a few big men, Sam, and the bigger they are the more tolerant they are of the youngsters coming along behind them.

"The man who is afraid that some other man will get his job away from him is pretty apt to have his fears realized, Sam, and the man big enough to hold his job is so busy trying to make his job bigger that he hasn't any time left in which to be afraid.

"The man big enough for his job, Sam, is mighty glad to see youngsters come into the organization, because the faster and better he breaks them in, the more time he has for still bigger things."



Be Human

"The art of salesmanship begins in the mind. Think success, think confidence, think a thousand dollars. Why think fifty cents? These thoughts in your brain will ooze out of your face. You will radiate these qualities. The greatest factor in selling is personality. And personality is made by thoughts.

Avoid personal intimacies. Let me talk about myself and look interested while I am expanding. But don't speak of yourself any more than you can help. Take an axe and chop the pronoun "I" out of your vocabulary. What do you care? Jolly the buyer along.

Finally, be as human as possible. You are not a catalogue nor a printed circular. You draw wages because you are supposed to be a human being. Be it! Don't be huffy, sensitive, impatient, dictatorial, indifferent, egotistical or mechanical. Be a good fellow. Be the kind of man people like to have around.—*The Salt Seller*.



Some men can do nearly everything almost as well as the man who can do something well.



The Primary Page *for the* Beginner Behind the Counter

SUPPOSING a customer wants to know why he should invest in a developing tank when good results can be obtained by the tray dark-room method; what can you tell him in addition to the fact that the tank affords greater convenience?

The convenience of the tank is due to the fact that it is simple, and in addition the results are certain, because they depend solely on conditions which can be controlled.

On the other hand, tray development is not so simple, and the results are not so certain, because they are influenced by conditions not so readily controlled. Tray development demands a room which, when not illuminated by the dark-room lamp, is totally dark.

If any light other than that coming from a safe dark-room lamp strikes the surface of the negatives while they are being handled any time before fixing, they will be fogged.

Now, even a slightly fogged negative cannot yield as good a print as one free from fog, and a badly fogged negative is hopeless.

With tray development, to be sure of obtaining correctly developed negatives, it is necessary to always use the same kind of developer; to always have the developer at the same temperature; to use a dark-room light that is always of the same brilliancy, and to be able to

accurately judge just when to stop development.

In the tank development of roll film no dark-room is necessary; and with the Premo Film Pack Tank and the Eastman Plate Tank the dark-room is needed only for loading into the tank for development.

As to simplicity: When the Eastman Film Tank Developer Powders are used in the Kodak Film Tank, there are but two factors to consider—the temperature of the developer and the length of time to develop.

Any amateur, experienced or inexperienced, can keep these two factors constant, and so if he will but follow the simple instructions for the use of the tank, he will obtain correctly developed negatives every time.

After you have convinced the customer that the tank method is the best, and have made the sale, it may be well to start him off with a bit of information regarding the developing powders for use with the tank.

The tank developer powders are put up in wrappers, each containing two packages of chemicals. These chemicals are pyro, sulphite of soda and carbonate of soda. The pyro is in the thin package and the sulphite and carbonate are in the thick one.

The order in which the chemicals are dissolved is important; the sulphite and carbonate should be dissolved first, and they should be

The KODAK SALESMAN

wholly dissolved before the pyro is added.

If the pyro is dissolved first and the sulphate and carbonate then added, the undissolved carbonate would come in contact with the pyro and turn the solution brown. A pyro developer should be almost colorless until after it is used. If it is brown when the exposed film is placed in it, the negatives will be deeply stained, and so be very slow printers.

A slight stain, however, in only those parts of the negative which contain reduced silver is not objectionable; as a matter of fact, such a stain often improves printing quality, but a deep stain is a decided detriment for the reason before stated.

A slight stain in the image only has a selective action which adds snap and brilliancy to the prints, but the deep stain which colors the gelatine as well as the silver has no selective action. It does no good, and only makes the negative a slow printer.

A deep stain will never be found in negatives developed with the Kodak Tank or Premo Tank Powders or Eastman Plate Tank Powders if the following instructions are followed, and these instructions are furnished with every tank.

Have the films ready for development before mixing the developer.

Dissolve every particle of the sulphite and carbonate before adding the pyro.

Do not allow the prepared developer to stand exposed to the air, but use it as soon as it is mixed.

Lock the cover on the tank as soon as the films are placed in it, so that no air can enter the tank during development.

Wash the films in three changes

of water between developing and fixing.

Allow the films to remain in the fixing bath a few minutes, longer than it takes to remove the last trace of the creamy color. This is necessary for removing an invisible salt that is formed during the first stage of the fixing process, and which, if not removed, would in time ruin the negatives.

No other developer has ever produced negatives excelling in printing quality a pyro developed negative. While a pyro developer should always be thrown away after it has once been used, it is, nevertheless, the most economical developer known.



"If there is anything that makes me fidgety," said a friend of ours, "it is to have a clerk that is waiting on me keep running back and forth to consult someone else in order to get information about prices or merchandise."

That clerk is being paid to sell goods. It's up to him to know everything regarding those goods that the public can reasonably expect him to know. If he knows his line, the customer acquires immediate confidence in him, and his selling ability is greatly increased. And confidence between customer and seller, you know, is one of the most important underlying principles of any successful sale. Know your goods is old advice, but it is always good advice. Know every detail of manufacture or construction that can possibly interest the customer.



The KODAK SALESMAN

Through the Glass

The displaying of merchandise in the proper way is now recognized as the most important advertising sales-producing medium in the world of merchandising; it matters not what the article may be, the watchword is—display it, declared L. A. Rogers in an address delivered at the recent national convention of display men, which is the modernized descriptive for “window trimmers.”

For, he adds, there is none so potent a producer of direct results, none so sure a profit-maker to the intelligent merchant, as the show window.

The swift march of progress has compelled merchants to have their wares exhibited in a way that will attract attention and also lead to their sale.

Attractive window displays tend toward a general betterment of merchandising; they increase prestige and build up good will.

To persons who are influenced in making their purchases “through the glass” the show window is a great silent salesman. Often it sells more goods than a force of well-trained clerks; it attracts and draws within the store thousands of passersby who would otherwise not think of buying; it reminds a great buying public of its needs and keeps shoppers informed on styles and prices. The attractive displaying of merchandise is the least expensive of all effective advertising.

The merchant regards his show window as his brass band, his press agent, and he knows that in order for them to “stick out” above those of his competitors it is a question of “know how,” and not a question of guesswork.

A higher degree of efficiency on

the part of the display man is, therefore, a safe and sane foundation of the future of any business, whether it be large or small.

The show window is the merchant's point of contact with the general public. He gets closer than that only to his actual customers; the tips of his fingers are held out to the readers of his newspaper advertising, but in the show window he gets an actual point of contact through which he is able to emphasize himself and his store to anybody who will stop and look.

The show window reflects the policy and the personality of a business. The combined efforts of newspaper advertising and show window displays are the “eyes of the store.”

Human traits are read from human features; so are store characters read from store advertising and window displays. The expression put into these most important elements of publicity is a fair guide to the quality of the organization behind it. Effective, high-class advertising goes hand in hand with high-class window displays, just as “hand bill” advertising and “fire sale” show windows are locked arm in arm in the game of retail merchandising.

It is as useless for a displayman to attempt high-class displays for a store that caters to a cheap class of trade as it is useless to try and make a race horse out of a jackass.

An expressionless face fails to attract—it is the unwritten law of Nature. Just so with careless, ill-arranged, monotonous advertising and window displays. Both are fatal to a business.

The “eyes of the store” appeal to everybody who passes them and gets a “grip” immediately upon the man or woman who is interested in

The KODAK SALESMAN

the merchandise shown. Attractive displays make a good impression upon the customer and they are a decided aid in the actual selling of merchandise. The position of the display man, therefore, is unique, and his influence is emphatic.

Attractive displays do not happen, but are impressions in material form of careful and well-directed thought that are based on a fundamental principle as important as the wording of a business letter.

If merchandise be worthy of such thought, time and labor in arranging window displays, it should be worthy of mention in the newspaper advertising, and this good business opportunity should never be overlooked by the merchant.

A well composed ad, carefully arranged, and a tastefully dressed show window, like a well-groomed man, reflect the presence of refinement.

It has been said that a store can rise no higher than the character of its publicity.

The ad man has evolved into a sales manager, not only describing goods, but planning campaigns to make goods more saleable.

The display man has quickly taken rank beside him, and together they are marching onward to their next conquest. The most valuable men in a retail establishment to-day are the advertising man and the display man. They are the employers' secretary of war and secretary of state, although some merchants are still sticking to the old ways of doing business and seemingly fail to see or adopt certain methods which others are employing with marked success.

It is a fact that attractive window displays have become a necessity. It is a means of advertising merchandise and is worthy of the careful

consideration of any merchant who would be up with the times.

The reason that the merchant pays for a large and handsome store frontage is for the amount of window space he obtains. He knows that the inclination to buy merchandise is formed in the mind, and not in the pocketbook. He knows that his show windows are the "eyes of his store," and he knows that he must keep those "eyes" bright, snappy and full of expression in order to obtain his share, or possibly a little more, of the business.

The "eyes" that peer into the show window are the same eyes that scan the advertising in the daily papers: the proper use of successful printed advertising will build up trade faster and keep it longer than any other one means.

But, mind you, mere words will not picture to anyone the goods so that they stand out in the mind as they stand out right before your eyes when properly displayed in the show window.

If you combine beauty with your window scenes, you will show that your employer appreciates the taste for the beautiful in others; show a pleasurable side to your displays as well as a selling side.

Beauty is to the eye what music is to the ear—softening. Soften the appearance of selfish designs on the customer by displaying your merchandise with pleasing surroundings.—*Sporting Goods Journal*.



It isn't so bad to take things as they come, if you only know what to do with them.

The KODAK SALESMAN

The Facets on the Diamond of Salesmanship

Diamonds in the rough are valued at about \$7.50 to \$20 a carat at Kimberley, South Africa. Cut and polished, they bring hundreds of dollars a carat. The facets brought the change.

But—the facets took away from the quantity of the gem. They actually made it lighter. What they gave in return, and with interest compounded many times, was beauty. They gave symmetry—brought out the dazzling effects of the light refracted from the depths.

Salesmanship also has its facets. Men who are untrained are scarcely worth their keep. Experience of one kind and another cuts a facet here and there. Determination cuts another facet—with the fine precision of the diamond-cutter. Initiative cuts another; while pluck, study, even temper, health, thought, planning, etc., cut so many of these geometrically perfect surfaces, the polished jewel of salesmanship, priceless in actual value, is produced.

But these facets are never cut at one time, nor always in the same way. Rubbing against other “diamonds-in-the-rough” (and polished ones as well), wears down the rough places.

The salesman succeeds best who keeps his facets visible. The less he displays the uncut, unpolished side, the more his brilliancy shows. This is not deception, but art. Every salesman knows that the gem without the setting is less attractive. And the setting of the diamond of salesmanship is usually found in the conditions surrounding a sale, as well as the honest arguments presented.

There are Regent, Koh-I-Noor

and Cullinan salesmen—and there are also Brazilian and Barrios salesmen. But the best in salesmanship is the kind that has been in the lapidary shop of experience and effort, because it has the most facets, and brings the greatest market price. It is the Salesmanship Diamond of the First Water.—*Globe-Wernicke Doings.*



Diplomacy

The way that salesman handled the complaining customer showed why he was making the money he was being paid. He was a real salesman, not merely a clerk. The customer came in with two complaints. One seemed fair and just, the other apparently unjustified and upon which it was hard to see how an adjustment could be expected.

The salesman took the “fair kick” first, the one on which he felt he could make an adjustment. Then, after he had smilingly shown her how anxious the store was to make errors good, he had a much easier time to explain why the second request could not be granted.

Suppose he had taken the second complaint first. The chances are he would still be trying to adjust that one, for he would have antagonized his customer right from the start, and the latter would never really have been satisfied with any adjustment he would have made on either of the two complaints.



TO FINISH THE JOB

THIS is not the time to falter. The war has been won. Canada played a glorious part in overthrowing Germany's scheme of world-conquest. Her lads in Khaki who came through hell-fire—some unscathed, others maimed for life—are now home and have resumed their duties as citizens.

These thoughts should quicken your sense of duty. The Canadians won imperishable fame on the battle-fields of France and Flanders. Let it not be said that Canadians failed to shoulder their responsibilities in finishing the job. Let a chapter be added to the war story telling that Canadians were as united in the Reconstruction Period as they were in battle, that they oversubscribed the 1919 VICTORY LOAN.



The Kodak Booth at the Toronto Exhibition

A few minutes spent at this stand would have fired every reader of *The Kodak Salesman* with the determination to give his customers the opportunity of acquiring the large pictures they want so much from their small negatives. It is no exaggeration to say that every visitor felt the appeal of the simple subjects thrown up to larger dimensions. Their interest proved that, and their questions also showed how much you can do to free Enlarging from the atmosphere of difficulty and expense that seems to cloud it. Read the article "Sales Ready to Make" on page eight—they are worth while.

The KODAK SALESMAN



NOVEMBER, 1919

PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

**Character is made
by many actions and
may be lost by a single
one.**



NY MAN WHO GETS THE
RIGHT IDEA ABOUT WORK
IS ABSOLUTELY SAFE FOR
LIFE. IT IS AS SIMPLE, AS
UNIVERSAL AND AS UN-
FAILING IN ITS OPERATION AS THE
LAW OF GRAVITATION. STATED BY
ANALOGY, IT IS THAT YOU CAN'T GET
A BUSHEL OF POTATOES AT THE SAME
COST AS YOU GET A PECK. EVERY MAN
HAS A RIGHT TO WHAT HE WORKS FOR,
AND HIS CAPACITY FOR WORK IS THE
ABSOLUTE MEASURE OF HIS VALUE TO
HIMSELF AND TO SOCIETY.

—Ward's Words



A Good Way To Sell Enlargements (See Page 9)

Courtesy Standard Photo Supply Co.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

NOVEMBER, 1919

No. 10

How Is Your Chin?

There is a clever little story in a recent issue of a well known weekly of enormous circulation, which tells of a well appearing young man who never, somehow, could hold on to a job for any length of time.

The tale begins with one of his periodical "firings."

The Boss called him into his office and told him that he was too good for the job that he was holding down, and from past experiences he could not be trusted with the responsibilities of a bigger job, so he was going to be let out.

The Boss, possibly because he was interested in new methods, and perhaps because he was a bit interested in the young man, suggested that they call on a character analysis expert and have the young man learn what she thought of him.

She told him a few pleasant things regarding himself and also a lot of disagreeable things that he was forced to admit were true.

She told him that his chin was just a trifle too receding and that the way he held his head—a bit

down—did not indicate a man who would stick to a thing and see it through.

Along about here in the story the usual girl appears, and the young man is most anxious to make good to please her.

So he asks the character analyst "how about it," if he holds his head up and sticks out his chin; if it will help him in overcoming his weakness.

She told him that possibly it would—and according to the story it does, and all ends happily.

Now this is no endorsement for any particular system of character analysis, and it does not pretend to point out the royal road to success—but—just try sticking out your chin and holding your head up, and see if it doesn't stiffen your moral backbone.

It certainly will make you *appear* more determined, and as most people judge by appearances, so they believe, and so if other people think you are a person with determination, they will soon convince you of the same thing.

DON'T HOLD 'EM

*Send in the Kodakery subscription blanks
the day you fill them out.*

The KODAK SALESMAN

Bugs

He was the best bicycle salesman in the store; in fact, he sold the majority of all the wheels sold, and he sold them to many seemingly impossible prospects.

He did it because he was a "bicycle bug," says Mr. P. H. Butler in the *Sporting Goods Journal*. He handled the machines in the same way a book-lover handles his favorite volumes; bicycles were his hobby and he just couldn't help talking them to everyone who came in.

One day the Boss sent for him and told him that without question he was the best bicycle salesman in town, but that his sales on other goods were exceeded by even the greenest clerks in the store.

This set him thinking, and so he got to studying the other goods in the store most attentively. He didn't wax enthusiastic over everything the store carried, but he did become a "bug" on a number of things outside of bicycles, and his sales and value to the store increased accordingly.

It may be possible that you are a "bug;" that you are interested, say, in the Graflex above everything else, and just can not bear to talk to a customer who wants to see something else.

Quite possibly you are an enthusiastic amateur yourself, with a hobby for portraiture, so that you can scarcely suppress a yawn when a customer expects you to enthuse over some fine landscapes he has made.

Now it is perfectly all right for you to be a Graflex "bug," because an enthusiastic Graflex salesman is an asset to any photographic store, and it is also perfectly all right for you to be a specialist or an enthusiast regarding some other particular phase of photography—but for

your own sake don't confine yourself to one "bug;" add to your collection so that no matter what the customer is interested in, you can show—and feel—a real interest.

Don't lose your enthusiasm for your original and pet "bug," but take a kindly and considerate interest in "its sisters, its cousins, and its aunts."



Have You Read 'Em?

In spite of the fact that finishing departments are flourishing, we find the average amateur of a decidedly inquiring turn of mind and eager for authentic information concerning all phases of his favorite recreation.

So, in addition to publishing *Kodakery*, and our standard amateur text book, "How to Make Good Pictures," with which, of course, you are familiar, we have recently issued the following booklets: "About Lenses," "Elementary Photographic Chemistry," and "Lantern Slides." These three booklets are free on application.

"The Photography of Colored Objects" is a bit more elaborate and expensive to produce, so we make a charge of fifty cents (50c.) for it. It describes in language anyone can understand, the 'why and how' of orthochromatic and panchromatic photography.

Tell your customers of these booklets, and study them yourself—you can't know too much about your own game.



The KODAK SALESMAN

An Open Road

We will now turn to page 29 and sing.—There now, you see what comes of having two thoughts in mind at the same time. Just as we were preparing to write this little screed one of the fellows leaned up against our desk and chatted about our old singing-class days, so when we opened up the Kodak Catalogue we commenced writing as above. What we really had in mind was a bit of a chat on sundries, and to commence by asking you how many Brownie Tripod Adapters you had sold, the same being illustrated on page 29.

You haven't sold any?—Well, now, that is too bad, when it is so easy and when the sale of this little accessory leads directly to the sale of other sundries. Lots and lots of box Brownie users bring them in to you to have the exposed spool removed and a new one put in, and so when this happens with the owner of a No. 2 or 2A Brownie, why don't you ask them if they ever make "time" exposures, and then show them how, by means of this little adapter, their cameras may be used with a tripod. They are going to be interested, and you stand a good chance of selling them both the adapter and a tripod—may be not right then but the next time they come in. This is one way to make your sales slip lengthen.

Now let's turn to page 37: This will be in the same key, but an octave higher. Kodak owners, as well as Brownie owners, bring in their cameras to be unloaded and loaded, and such being the case, when you discover that the Kodak is not equipped with the Auto-graphic feature what is it a good time to explain, and how? Auto-graphic Back can pretty clear to their

instrument so they can enjoy all its advantages? By so doing it is quite possible to add from \$2.50 to \$4.25 to the sales slip.

Next, skipping a few pages, let's stop at page 45.

The customer requests a gross of $3\frac{1}{4} \times 5\frac{1}{2}$ Special Velvet Velox, an ounce of Elon and an ounce of Hydrochinon, and a pound each of carbonate and sulphite. "Ah Ha! Watson, what do you make of this?" exclaims Sherlock Kodak Holmes—"he does his own printing."

"I believe you are right," responds Watson, admiringly. This being the case, what's the matter with showing him the Kodak Amateur Printer. Ten to one he'll agree with you that it beats the regular printing frame all hollow, and he might have the necessary seven fifty right along with him, and this extra seven fifty will stay right in his pocket if you don't do something to coax it out.

And that will be all for this month, but we are going to keep suggesting to you right along, hereafter, how easy it is to sell sundries if you will only follow up all the leads open to you.



Why a Limit?

Have you placed a limit on your ambition? Have you decided you will be satisfied when you get so much business, or when you get a certain salary? Why fit any such limit? The man who puts a limit on his ambition will usually be satisfied before he reaches that limit. He will think, "Well, this is near enough, I guess I'll let it go at that." Cut out the limit and go as far as you can.

The KODAK SALESMAN

Gleaned from a Girl

I had been doing business for several years with a concern that employs a number of correspondents, and had been particularly struck with the intelligence and courtesy employed by one correspondent in answering my letters.

Happening to be in this company's office one day, I asked the manager what sort of a chap F. M. Smith was, this being the name signed by the correspondent, and said I would like to meet him.

The manager smiled and pushed a button, and presently in came a decidedly attractive young woman.

Turning to me, he said, "This is F. M. Smith. Miss Smith, meet Mr. Blank."

With the preconceived idea in my mind that "F. M. Smith" must be a man, I was naturally taken back for a moment, but soon rallied sufficiently to engage her in conversation.

I told her that I had wanted to meet F. M. Smith because I liked the way F. M. Smith answered my letters.

I asked her if she followed any definite plan or method in answering letters, and she nodded a decided affirmative.

She said, "I make it a point to read every letter carefully before commencing dictation. I separate the letters into two piles; the first containing those I can answer without having to look up anything. In the other pile I place those demanding investigation or further information before answering:

I make a note of every question in the letter and make sure these are answered fully, first.

Where an immediate and definite answer to any question is not possible, I refer to the question, re-

gret that it can not be answered in full, and promise to answer it at the earliest moment.

My stenographer makes a note of all such instances, and hands me a list of all such when she brings me the letters to sign.

By so doing, these unanswered questions are kept before me, and so I can answer them at the earliest moment without the customer having to write again regarding it.

This makes the customer feel satisfied that the house is truly interested in him, and paves the way for an easier adjustment of any contentions that may arise in the future.

With me complaints are a serious matter, and I try to look at them from the customers' viewpoint, never, however, overlooking the fact that I am here to protect the interests of the house.

When we are at fault I admit it promptly, and apologize, and do my best to remedy what is wrong. I don't believe in dodging the issue.

Even when the complaint is not justifiable, I frequently settle it the customer's way, when the amount involved is not too great, because I know that while the amount at stake must be charged as a merchandise loss, it can be credited to the good-will account of the house, and the good-will of the customer counts for a lot.

I try to handle my correspondence in such a way as to make the customer feel that our organization is composed of real human beings—friendly ones—and that we truly have their interests at heart."

It seems to me that F. M. Smith has the right idea. What do you think?



The KODAK SALESMAN

Use It

First class in salesmanship stand up.

What makes for success?

Confidence.

How is confidence acquired?

Through knowledge.

Now if the class will move forward close to the platform and be seated, we will proceed with the morning's lesson.

The man behind the counter who does not possess a full and complete knowledge of his line has no right to class himself as a salesman, because he is always fearing that someone will sometime ask him a question that he cannot answer, and so he does not possess that first essential—Confidence.

Now this is not going to be a long drawn out dissertation on the "be good and you'll be happy" stuff, but just to lead up to the fact that you are overlooking a big sure bet if you fail to read and study the various photographic magazines and books so easily to be obtained.

Let us assume that you can answer most of the ordinary questions propounded right off the bat, and can successfully demonstrate and sell any instrument or bit of equipment in stock, but suppose a customer comes in some day, and wants to know how photographs are printed on the dial or on the inside of a watch case. Well, why should he, or she, expect you to know the answer? You are not a professional photographer—but, if you had been reading the photographic magazines you would recall that somewhere you had read how this was done, and so you could tell your customer: "Why that is done by what is called the carbon process," and could probably afford a pretty clear idea of

just how it was done from memory. Or, someone else asks: "Just what is this 'gum printing process' I am hearing about?" And you having read in some one of the journals how gum prints were made, could tell him. Your store doesn't stock carbon printing materials, and why should you know anything about gum prints, or be expected to answer all the fool questions propounded. Well, maybe you shouldn't be expected to, but if you *can* answer them, or at least put the customer on the right track, you have then and there established in the mind of the customer *a feeling of confidence in you*. "Yes, sir, that man sure knows his business—there isn't any question you can ask him that he can't answer." You have become an *asset* to him, and he is quite apt to brag about his acquaintance with you to his friends, who will in turn come to you for information, and *for the things they need in your line*.

Don't overlook this mine of information at your hand. Just through this reading your mind will automatically store up information for you; things that you don't really know that you know until the question is asked, and you will be astonished as to how your memory will respond.

This is a good tip—use it.

Class dismissed.



A man's value in the world is estimated and paid for according to the ability he uses, not what he may possess.



Confessions of a Salesman



"I STARTED for the boathouse one Saturday afternoon not long ago and as I left the house my wife gave me a list of things to purchase at one of the little stores in the village.

"I stopped into one of the stores thinking to leave the list and call for the goods on my way back.

"Among other sundry bad habits I have acquired, or had thrust upon me, is the one of smoking cigarettes, so I inquired for my favorite brand. (Less expensive than the one 'found in all the best clubs.')

"In response to my query, the haughty lady behind the counter replied, 'Haven't got 'em,' and I could feel the frost congealing my very soul; in fact, I was so dazed that I walked out with the long list my wife gave me, and entered another store a block down the street.

"I hesitated, fearing another frost would prove fatal, but finally summoned up courage enough to ask for a package of 'destroyers.' 'Sure, we got 'em, big sellers, too,' and across the counter came the package accompanied by an expansive smile.

"I left the list my wife gave me with the owner of the smile.

"The other Saturday afternoon there happened to be some youngsters visiting mine, so I took the whole bunch over to a near-by amusement park to spend a few nickels and dimes on the merry-go-

round and the other incidental juvenile diversions.

"As we reached the ticket window the man at the turnstile grinned and shouted, 'All good-looking kids in free to-day, this way in,' and motioned to my assorted bunch.

"Well, that tickled the youngsters and made me feel sort of good inside, so we got off to a good start and squandered nickels and dimes with reckless abandon.

"Possibly I am over-susceptible to a smile (my wife says I am—but be that as it may) but I know I am speedily and permanently influenced by a frown, one application being sufficient.

"I own a bull pup that can smile from the tip of his abbreviated tail down to the end of his wrinkled nose; he is sure one friendly pup, and this ability to show his appreciation of life in general stood him in good stead not long ago.

"Man-made laws have decreed that he wear a muzzle which prevents him from following his avocation of collecting bones and burying them in the flower bed, so one day he managed to slip out without it and ran into the net of the dog catcher.

"Even in adversity he smiled, though a bit trembly, and licked the dog catcher's hand. The dog catcher, having, I suspect, a sneaking fondness for bull pups, brought him to our back door and said,

The KODAK SALESMAN

'This pup is too good to go with the rough-necks I got in the wagon. Don't let him get out again without his muzzle,' and went on his way. So it seems to me that if a smile can soften even the heart of a dog catcher that smiles must be worth while.

"Smiles are a tangible asset. When I am making out a route sheet for a trip you will not always find me stopping at the newest or the finest hotel in a town, not because I don't like creature comforts, but because I like to go where I am sure of a smile.

"And don't you ever think but what the traveling man's customers who greet him in a friendly manner don't get the best of it; they do every time, because it is just human nature.

"Supposing I have picked up a good idea from somewhere along the line; something different in a window or store display, or a good selling stunt, am I going to pass this good stuff on to the man who is surly with me? Not so you could notice it.

"And when you are behind the counter don't you want to do twice as much for the customer who approaches you with a smile? Sure you do.

"Maybe you have just finished with some congenital crab and feel like going out into the garden and eating all the fuzzy worms you can find and then up comes some fellow with a smile. Can you hold your peeve? No sir. The corners of your mouth automatically begin to turn up, the sun comes out from behind the cloud, and darned if it isn't a pretty good world to live in.

"And when this chap with the smile comes in again sometime aren't you just going to break your neck to wait upon him?

"Sure you are."

From Window to Register

Practically all the vacationists have returned and have printed up their summer acquisition of negatives.

In every such collection there will be some unusually good negatives, or some which, from association, particularly appeal to their possessor.

Why not cash in on all such negatives? It would astonish you to learn how many amateurs do not know that enlarged pictures can be made from their negatives, or if they do know it, think that enlarging is an intricate and costly process.

Here is a good plan: Select from your own, or your customers' negatives, say, twenty good ones of diversified subjects, and make from each one a contact print and an enlargement.

If you wish to use a customer's negative, ask his permission first—you'll get it alright enough, because he will feel flattered by the suggestion.

Mount the enlargements nicely, and print the contact prints with even white borders, and then put in a window display similar to the one shown on page 2. (This window through the courtesy of the Standard Photo Supply Company.)

Have similar enlargements and contact prints on display inside the store, and show and talk enlargements to every customer; then watch the enlarging department get busy and the size of your sales slips increase. You'll find a direct connection from your display to the cash register.





Ten minutes with the Boss

SAM, if you were the boss here, what changes would you make?

"I don't expect you to answer this right off the reel, but the thought came into my mind as I was thinking about an old boss of mine when I was just a youngster.

"About once a month he used to get us all together and ask us the question I just asked you, and everyone of us felt free to have our say, down to and including me.

"The store room was very long and the cash desk was at the extreme far end, so one day when I was asked the usual question I suggested moving the cash desk to the middle of the store to save time and steps.

"The boss laughed and said, 'Well, haven't we been a lot of chumps not to think of that before?'

"My suggestion immediately paved the way for another from one of the older salesmen.

"He suggested moving the silk thread stock to the end of the store when the cash desk was moved so the clerks would have good daylight for matching colors.

"The boss laughed again because this was also one of the obvious things to do that somehow no one had ever thought of before.

"The idea is, Sam, that I believe in making every employee feel that he really counts for something in the organization, and you would

be surprised at the good ideas and suggestions that I receive from the most unexpected sources.

"If you make the employee feel, Sam, that the boss believes he is a real factor in the business, he immediately begins to develop resourcefulness, and studies how to meet and cope with unexpected situations and conditions.

"You may have heard the story, Sam, about the farmer who went into a hardware store to purchase a cowbell. He wanted one that could be heard from Dan to Bersheba and the clerk was having a hard time to satisfy his wants. He was frantically trying out bell after bell, hoping to find one sufficiently noisy.

"An older salesman, sensing the predicament of the younger one, took a hand.

"'Looking for a loud bell?' 'Yes,' said the customer. 'They used to use loud ones,' remarked the older salesman, 'but the real noisy ones aren't sold much any more. You see, there is a reason for that which possibly has not occurred to you.'

"'When a cow has on a loud bell and you hear it, she may be a mile or so off, and you don't know just where she is. But when she has on a low, soft toned bell, when you hear her you have the satisfaction of knowing she is right close by and easy to find. Had you ever thought of that?'

The KODAK SALESMAN

"When the farmer had finally gone with a tiny bell about the size of a watch charm, the salesman wiped his fevered brow and said, 'Gosh, but I was scared toward the last for fear I would have to line one with feathers for him.'

"A little far-fetched, perhaps, Sam, but it scores one for resourcefulness.

"I remember the first regular job I had, Sam, in an old fashioned country dry-goods store. You know the sort of a job, two fifty per week, and to do everything that no one else wanted to do, with the hours from A. M. to P. M.

"When the boss hired me he said, 'I am going to put you in charge of our delivery service,—said service consisting of me and a push cart,—but just because of that conversation I took my job most seriously and I know the store got better service from me on account of it.

"My job, Sam, was a pretty soft one. All I had to do was to get on the job a bit early; sweep the floor; dust the fixtures; fill the lamps; wash the windows; run errands; deliver packages; open packing cases; build the fire in the big stove; see that it was supplied with fuel, and once, when the boss' new wife gave a party, I acted as door boy, and then helped with the dishes after the party.

"It was really, Sam, a case of 'nothing to do 'til to-morrow' with me, but being kept busy kept me from being unhappy, and I look back upon that job as one of the happiest experiences of my life.

"I tell you, Sam, it was a proud time for me when, on one busy Saturday, the boss permitted me to go behind the counter and 'wait upon trade'—now b'gosh, I was a regular salesman.

"Just because the boss had made me feel that I was really a part of the store; made me feel that I must give every customer the best service I knew how, and I know I kept the floor and windows cleaner, because dirt would never do in *our* store.

"When you get employees to thinking and saying '*our*' in connection with the store, Sam, you have gone a long ways in building up a winning organization."



Read the December Kodakery

Every salesman of photographic supplies can profit by a careful reading of the December issue of *Kodakery*.

Every article in this number deals directly with some problem regarding which the amateur comes to the salesman for advice.

The leading article, while descriptive, offers an excellent selling argument for the Autographic Feature.

Then follow articles on "Sharp and Unsharp Pictures," "Improving the Print by Masking," "Making Autographic Records at Night," "When the Atmosphere Is Hazy," "The Lens Stop," "Same Stop Value, Same Exposure," and "Tentative Development."



Have the courage of your convictions but don't "fight" everyone you meet.



Now and then it's a good plan to look back and see the direction we are traveling.



The Primary Page for the Beginner Behind the Counter

I AM going to try printing some of my negatives myself," remarks Mr. Amateur to you. So he purchases the necessary material and then proceeds to ask you a number of questions which you answer, at the same time presenting him with a copy of the Velox Book.

Along with the other questions, he asks you how far from the printing light should the printing frame be held. For all practical purposes this query is answered in the Velox Book, but a little more detailed information than is to be had in so compact a booklet as the Velox Book may not come amiss.

When light emanates from a single point, its strength at any distance from its source varies as the square of the distance.

We may consider a single light source, such as the ordinary electric bulb, as a point source of light, and when we use a single lamp for making prints from a negative we find that, should the exposure needed for obtaining a correctly exposed print be 10 seconds when the printing frame is placed 10 inches from the light, at 30 inches, which is 3 times as far as 10 inches, the exposure required will be 3×3 , or 9 times as long as at 10 inches, or 90 seconds. If placed at 15 inches, or $1\frac{1}{2}$ times 10 inches, the exposure will be $1\frac{1}{2} \times 1\frac{1}{2}$, or $2\frac{1}{4}$ times the need for 10 inches, which is $22\frac{1}{2}$ seconds.

On the other hand, if the frame

is placed 5 inches from the light—this being $\frac{1}{2}$ of 10 inches—the exposure will be $\frac{1}{2} \times \frac{1}{2}$, or $\frac{1}{4}$ the exposure at 10 inches, or $2\frac{1}{2}$ seconds.

As stated in the Velox Book, experience has proved that a sufficiently uniform illumination of the negatives, which will avoid overprinting the center before the edges of the negatives are correctly printed, can be obtained by placing the negative not closer than the length of its diagonal from the printing light.

If the length of time it takes to print at this distance has been determined, and if at this distance the printing proceeds too rapidly or too slowly, the length of time to print at any other distance from the light can be quickly calculated by the foregoing rule.

As a result of your information Mr. Amateur comes in later with some pretty good looking prints, but is a bit puzzled regarding some black and some white spots which adorn (?) his prints, and wants to know what caused them and how to get rid of them.

These spots, as you may surmise, are due to carelessness, and are caused by dust, except the large white spots which are caused by air bubbles forming on the surface of the paper during development. This is due to carelessness. (See Velox Book.)

Dust on film or plate during de-

The KODAK SALESMAN

velopment will produce transparent spots on the negative which will naturally show as black spots on the print; while dust on the negative or on the printing paper during printing will produce white spots on the print.

Keep the inside of the camera and all apparatus used in developing and printing, including your work-room, free from dust, and you will not be troubled with these dust spots.

The only remedy for spots is to "spot" them out.

As it is much easier to remove a white spot from a print than a black one, the best thing to do is to spot out or fill up the transparent spots in the negative. If this is carefully and skilfully done, the defect will be entirely done away with.

The best medium for spotting is a package of Eastman Spotting Colors applied with a small, fine pointed, spotting brush.

The brush should be moistened and a very small amount of the pigment taken up, and care must be taken that the color matches the tone surrounding the spot on the negative.

If too little pigment is used, it will print too dark, and so still show on the print; if too much color is used the spot will print white.

The best way to spot a negative is to place it on a sheet of ground glass held in such a position so that the light will pass through it; then you can see exactly what you are doing.

It is better to use too little than too much color, as you can build up the tone to match.

Spotting the print is a much simpler matter. Take up a bit of the pigment on the top of the

moistened brush, test it for tone on a sheet of white paper, then carefully touch the spot with the point of the brush. If the color applied is too dark, it can be removed with a small tuft of cotton, and a lighter tone applied.

A No. 3 brush will be found suitable for most of the work, but for very small spots, use a No. 2.

Eastman Spotting Colors consist of black, blue, sepia and white pigments. White is used for removing spots from very light surroundings; sepia for spotting sepia prints and for blending with black for matching very dark sepia or warm black tones, while the blue, when blended with black, will give a blue-black tone.



Related Items

Kodaks,
Film,
Film Tanks,
Tripods,
Portrait Attachments,
Carrying Cases,
Negative Albums.

Plates,
Printing Frames,
Color Filters,
Negative Racks,
Developers,
"How To Make Good Pictures."

Papers,
Chemicals,
Maskit Printing Frame,
Auto-mask Printing Frame,
Paste,
Dry Mounting Tissue,
Kodak Amateur Printer,
Brownie Enlarging Cameras,
Blotter Books,
"How To Make Good Pictures."

The KODAK SALESMAN

If I Were the Youngest Member of the Force

In educational publications, such as the KODAK SALESMAN, we feel that sermons are a bit out of place, and that "uplift" matter should be administered in homœopathic doses.

Occasionally, however, we come across something so truly worthwhile that we just have to print it.

No one needs advice and encouragement more than the beginner in the selling game, and so we are very glad, through the courtesy of Mr. A. Bridges, and the Bank of Jonesboro, Jonesboro, Ark., to reprint his counsel to "the youngest member of the force," which won the first prize in The Arkansas Banker's Prize Article Contest.

"Being in a reminiscent mood the other day it just occurred to me that some of the experiences I had passed through might be helpful, if not interesting, to some fellow-worker toiling up the lower rungs of the ladder. So these experiences, both real and imaginary, are dedicated to the youngest member of the family in an earnest desire to smooth over some of the rough places, but if by chance, some few words may be applicable to anyone other than the youngest member of the family, remember they are not limited to him alone.

"In the first place, I would not, on beginning my business career, go around with a chip on my shoulder, looking for someone to knock it off, for, rest assured, there's some fellow looking for that particular chip, and he's not going to waste any time in taking a whack at it.

"I would not stop to ask whether or not the job assigned to me was a menial one—one beneath the dignity of even a beginner, but rather would I dignify even the most menial task by performing it well,

and then ask no better reward than my own satisfaction in knowing that it was a duty well performed.

"I would not question the authority of anyone requesting any service of me, provided the request was not made in a manner intended to convey the idea of the superiority of the one making the request. I would assume, until experience taught me otherwise, that every other member of the force was my sincere friend and helper, and if I found that one or more of them failed to measure up to that standard, I would not waste any sighs on them, but rather mete out to them the pity they deserve for their narrow-mindedness, and keep right on 'sawing wood.' Serene and calm in the knowledge that I was doing my duties well, and keeping my eye on the man higher up, I would carefully plan my every action to fit and prepare me for that place higher up which is sure to come to the deserving.

"I would not expect too much either in salary, favors or promotion. No beginner will find the world on a greased skid, with a hand-spike placed ready for him to grasp, the very first day he is on the job. Such things don't happen in real life, even though they may sometimes be so depicted in reel life. I would ever remember that the choicest apples are in topmost branches and the delicious flavor of our Southern muscadine is only brought out by the frosts of winter. So would I remember that only by tenacious and never-ending effort, and in spite of hard knocks and chilling reverses, hewing ever to the line, could I expect to reach my goal.

"And I would not forget those little things that everyone else leaves undone. Those things so simple that anyone can do them.

The KODAK SALESMAN

and that from their very simplicity are so often overlooked. There is always a sort of dumping ground for unfinished tasks, and right there is the chance to make one's self invaluable to a business, for this accumulation of rubbish would soon block the progress of the best laid plans of the men higher up.

"I would remember that accuracy in every detail of my work is of paramount importance, and that speed acquired at any sacrifice of accuracy is a waste of time—not only my own time, but the time of others who may have to correct my errors. I would remember that an error made in a momentary relaxation of vigilance on my part may be found only after hours of tedious effort.

"I would consider any wanton, wilful waste of time as a theft of just as much money as that particular period of time was worth, based on the amount of salary paid to me and to the other fellow, for invariably a waste of time by one employee interferes with the work of at least one other employee.

"I would get the habit of saying 'We,' with a capital W, when speaking of the business, and of feeling that 'WE,' from the top of my head to the soles of my feet. I would feel that if I made a mistake, it was not I alone that would be injured, but the business, of which I am part and parcel, even though my name does not yet appear on the list of stockholders.

"I would study to get the customer's viewpoint, and keep ever before me that good old maxim, 'The Customer is Always Right,' for if a customer is worth having, he is certainly worth a little judicious catering to his individual peculiarities.

"I would remember the pulling power of a smile and a cheery

word, and a look that says louder than any words could say it, 'I'm in love with my job, I've got my eye on the man higher up and I'm going to push him on and up and out of that place just as fast as brains and pluck and energy can do it.'

"Last, but not least, when I had, by long and tedious effort, reached the place higher up I would reach out a helping hand to the other fellows in line and cheer them on, for there's nothing helps half so much as knowing that someone who has been over the same rough places you are now traversing, feels an interest in you and stands ready to lend a helping hand."

Why More Quality Goods Are Not Sold

"We can sell three times as many low-priced goods with less talk and in the same time that it would require to sell one high-priced article," is a popular form of self-delusion. The joke contained in this time-worn assertion is that it is rare that the men who utter it have three customers in line waiting to buy the cheap goods.

As a result, they are continually losing not only the larger profits that come from the sale of the higher grade goods, but are unconsciously repelling, or, at any rate, doing nothing to attract the better class of purchasers.

If he does not harbor the delusion previously remarked, the dealer saves his conscience with the notion, "Nobody in this town will pay such prices," which frequently falls from his tongue when high-grade, high-priced goods are presented to him.

Traveling salesmen have heard and hear it so often that it has be-

The KODAK SALESMAN

come almost a stock phrase and constitutes one of the hardest obstacles they are called on to surmount.

There is small excuse for either dealer or salesman who, without trying, makes himself believe that he cannot sell quality goods, and their failure so to do is chargeable almost wholly to their mental inclinations. For it is certain that no one man can sell anything that is not asked for unless he not only makes up his mind to sell it but tries to sell it intelligently and persistently.

How empty is the old familiar excuse was recently aptly illustrated by the experience of a well-known gun salesman.

"When I showed this dealer our new \$90 gun," he said, "he absolutely refused to become interested. 'Nobody in this town will pay \$90 for any gun,' he declared, and nothing I said served to convince him to the contrary.

"I talked long and earnestly, but to no avail, and finally as a last resort, I asked him if there were not at least a few gun cranks in the city. After considerable thought, he named a half dozen, and, at my suggestion, he 'phoned each of them telling them that I was in town with a new gun which might interest them.

"Of the six, two put in an appearance that evening and I actually sold a gun to each of them, permitting these orders to be placed through the dealer. He, however, refused to buy even a sample gun, but despite the fact, a number of them were sold in that town, and naturally, I had high hopes when I next visited it.

"Despite the unquestionable and convincing evidence that there were people in his community who would

pay \$90 for guns, I could not get an order out of him. He declared that the sales of those which he had made were due wholly to the enthusiasm of one of the two sportsmen who had purchased guns at the time of my original visit, and sad to say, this sportsman had moved to another city. Therefore, the dealer promptly threw up his hands and absolutely declined to make any effort on his own account. Can you beat it?" disgustingly asked the traveling man as he finished the story.

"We give the people what they want," is another self-sufficient "salve" used by this type of dealer, and though it eases his way it does nothing to assist or quicken his climb to the top of the commercial ladder. In fact, it is not until he fully awakens to and is dominated by the great truth that arousing interest and creating desire, that is, *making people want what he has for sale* and seeking to sell it to them, is a very large part of his duty, that either dealer or salesman can obtain a full measure from the possibilities that are open to them. Half the people who enter stores really don't know what they want. Their ideas are vague or half-formed and readily can be shaped by the suggestions or advice of those with whom they are dealing.

No one desires a cheap article if he can afford one of quality, and many persons who can afford it buy the cheap thing simply because no effort is made to sell them the other and a far greater number of people of modest means can be as easily convinced that they are actually saving money by paying a dime or a dollar more for the superior article. It all rests with the salesman.—*Sporting Goods Sales Journal*.

**The trouble with
some smart people is
that they aren't smart
enough to keep it to
themselves.**



The Meridian Calendar

provides the opportunity of doing quite a bit of extra business during the next three or four weeks. Don't forget to show them to customers to whom finishing orders are being delivered.

The KODAK SALESMAN



DECEMBER. 1919

PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

**What a pity it is that
a man can't dispose
of his experience for
as much as it costs
him.**

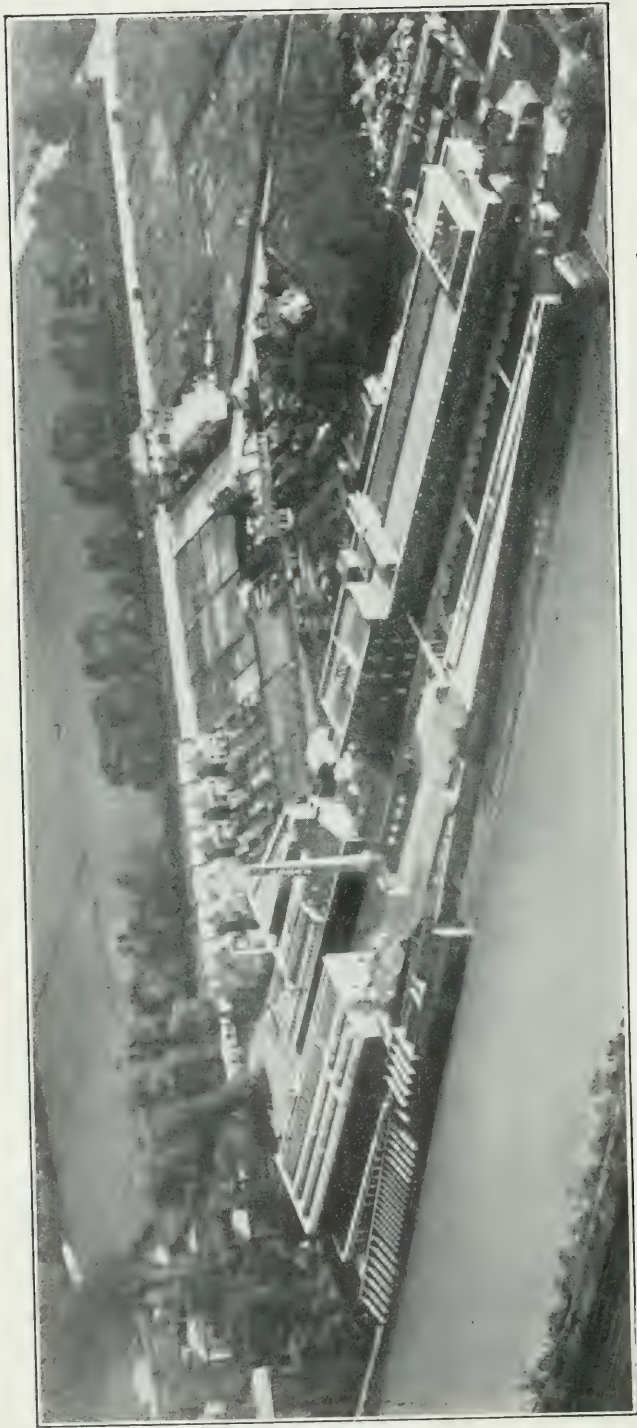
DON'T WAIT—START SOMETHING



TOO many men make the great mistake of waiting until they feel reasonably sure that things are perfect. That consumes an awful lot of time. All perfections must be developed from a start. Sometimes the poorer the start, the greater the perfection. It all depends upon the man and his ability to take advantage of his mistakes. All perfection is the result of mistakes overcome.

Show me the man who does not make mistakes, and I will show you a dead one.

There is a wonderful amount of satisfaction in making a good mistake, and then correcting it. If you want to get anywhere in the business world, start something.



The Kodak Works, Harrow, Middlesex, England

The above photograph, taken from an aeroplane, gives a view of the Kodak Works at Harrow, Middlesex, England. Towards the top of the picture the pleasant country road from which one enters the Kodak estate can be seen. The works' buildings, surrounded by trees and meadow land, stretch right down to the right-hand corner and cover nearly 25 acres of floor space, where 1,000 people on the average are employed. The Recreation Hall, the Administrative

Offices, the Coating Rooms, the Research and Testing Laboratories, the Fire Engine House, the Developing Printing and Enlarging Department, the Dynamo House, the Work Shop and the Chemical Section—these names give some idea of the use of the various buildings. Beyond the last building and not included in the photograph, the grounds extend another 10 acres or so, part of which is still used as allotments by employees who took them up during the war. The rest is devoted to recreation grounds.

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

DECEMBER, 1919

No. 11

What It Amounts To

"What does it all amount to, anyhow?"

"What does what amount to?"

"Why, all these words of advice, instruction and information relative to salesmanship I see in the various publications."

You can best answer that question for yourself as, in so far as you are concerned, it only amounts to what *you* make of it.

Twenty or twenty-five years ago, when some of us were just breaking into the selling game, we would have been most mightily appreciative of such information and advice.

Some of us were fortunate enough to come in contact with older salesmen who took an interest in the youngsters coming along, and who told us of our shortcomings and advised us how to get on the right track.

All such articles are written to help you make the most of yourself, and are usually written by persons who know enough about their subject to be pretty well paid for it.

Selfish motive back of it?

To be sure there is. If you read such an article in one of the general magazines, it was written to increase the sale of that magazine; if you see one in a publication issued by some manufacturer, it was written to help you sell more goods of his manufacture.

But whether the motive that prompted the publication of such articles is selfish or not, should not concern you at all.

The question is, "How can you make the most of them for your own advancement?"

If these articles are good enough to have been paid for by publishers who are not prone to spending money foolishly, you stand a pretty good chance of getting an idea now and then of material profit to you.

Some men get in a rut, some willingly or wilfully dig their own, but the man who gets somewhere is mighty willing to profit from the experience of others, as well as from his own.

*You sell the most goods to the enthusiastic
amateur*

"KODAKERY" KEEPS THEM THAT WAY

Fill out the subscription blanks

Confessions of a Salesman



EVERYBODY has something to sell; not always merchandise, but everyone with a livelihood to make must sell something to exist.

"I learned a number of good selling lessons from a minister; and a minister must, first of all, sell himself to his community before he can achieve success.

"I had never been much of a church-goer, yet I attended this minister's church regularly as long as I was in his city, and I'll tell you why.

"One stormy, sleety night I was making my way towards a downtown cigar store when suddenly down I went ker-flop into the slush. As was possible, though not politely permissible, I let out a few words best represented here as '— — — — —.'

"Before I could arise, a strong arm gripped me and stood me on my feet, and a hearty voice exclaimed, 'Come on in and have a cigar and then you'll feel better.' It was the minister.

"I received no shocked look of surprise or grief at my unseemly language, which he surely must have heard, nor did he refer to it in any way then or thereafter.

"The following year the twenty-fourth of May was slated for Monday, and on the Sunday preceding I happened to be passing a news dealer's store at just about the Sunday School hour. (If I have been correctly informed.)

"The news dealer carried a stock

of fireworks, and most earnestly inspecting the display, was a small boy.

"At this juncture, along came my ministerial friend.

"He noticed the youngster, with his nose flattened against the window inspecting the fireworks display, and so he strolled over and asked, 'Going to have a good time to-morrow, son?'

"'No, sir,' responded the kid; 'I haven't got any money.'

"Reaching out his hand the Reverend handed over a half dollar. 'Here you are son, make a lot of noise to-morrow,' and never a word as to why he was not in Sunday School, or other inquiry as to his spiritual or moral welfare.

"After he had departed, the youngster turned to me and said, 'Gee, that's the minister over to the big church; he's a good guy, ain't he?'

"What that minister had to sell was his broad knowledge of, and love for, humanity, and he sold himself to our community as no minister ever has before or since.

"His auditorium was over twice the size of any other in the city, and it was packed to the doors at every service.

"Now, what I learned from that man was not, perhaps, religion as religion is commonly understood, but I did learn that a broad spirit of tolerance, and appreciation of the viewpoint of other humans, was a decided asset.

The KODAK SALESMAN

"You see, salesmanship is so very much more than a knowledge of the goods you are selling, and of the ordinary principles of merchandising—so very much more than the mere polite handing out of the goods the customer asks for.

"I had not been on the road very long before I found this out. I found out that I had to study men and their mental reactions as much, or more, than I had to study catalogues, price lists, or route lists—and I found out that I couldn't begin to understand other men until I had obtained a pretty good line on myself.

"It did not take me very long to dig up a good many faults in my make-up, and so, to remedy them, I had to study as to how other men eliminated similar faults in themselves.

"I also found out that all successful men were making just this same study of themselves and of other people. They did not have to tell me this; I discovered it by the way they handled me.

"Supposing some morning you are not feeling good, from either a mental or physical cause, and in comes a customer in the same condition. If you both follow your natural inclinations—wow!

"But you, having made this sort of thing a study, realize because the customer is, in a way, your guest, that you must not only submerge your disposition, but must also seek some way of making the customer forget his.

"Nine times out of ten the customer will sense the effort you are making and will react favorably—the other one time does not count because you can not hope to obtain one hundred per cent.

"And this all harks back to the lessons I learned from my friend

the minister; the spirit of toleration; the willingness to accept the viewpoint of the other fellow, at least temporarily.

"Once you have learned this lesson you will find most of your difficulties in meeting and handling men, disappearing—and this is a big part of salesmanship."



Concentrate on Christmas

Somebody in your organization, possibly yourself, has charge of the newspaper advertising for the store.

The time is ripe to begin planning and preparing your Christmas advertising.

With the Kodak line you are fortunate in having something that appeals to both sexes, and of almost all ages, and something that not only affords a complete recreation in itself, but keys in with and harmonizes with every other recreation.

In your holiday advertising do not talk complete stocks, or just generalities, or advertise only your finishing department.

Remember that there is going to be a lot of money spent for Christmas gifts this year and that thousands of people with good money to spend—and a long list to select for—will be only too glad to follow a definite suggestion.

Instead of running just one advertisement, "Kodaks for Christmas," you will find it far better to run a series, suggesting a Kodak for brother or for sister; a Brownie for the youngster, and so on.

Make each advertisement carry just one selling idea, and so cover the widest possible range.

The KODAK SALESMAN



Copyright—International

Queen Elizabeth at Niagara

From all accounts, the Royal Party from Belgium has been having a pretty good time sight-seeing in the States.

The accompanying photograph shows Queen Elizabeth, and her son, Prince Leopold, photographing Niagara Falls.

First off, we were inclined to be a bit astonished at the antique model used by the Prince, but we presume this was but a trial effort as a glance at the right of the picture shows a member of the Royal Party bringing a modern Kodak into action—a sort of Royal Kodak bearer, as it were.

Incidentally, during the reign of King Edward, his family were most enthusiastic Kodakers, and we were favored with many excellent examples of their work.

"Kodakery" for January

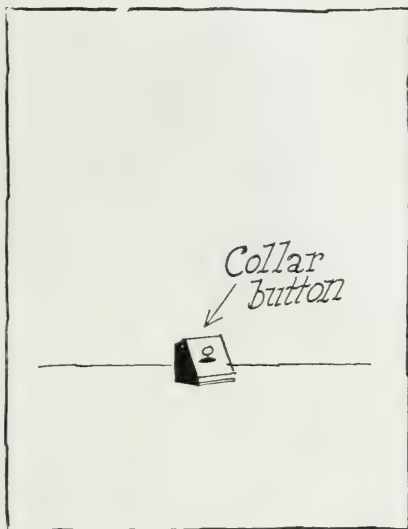
The January issue of *Kodakery* really should have been printed on extra strong paper because every amateur who receives a copy, and does his own finishing, is going to read and re-read it.

Here are the titles to some of the articles: "How To Determine the Right Length of Time to Print," "The Length of Time a Velox Print Should Be Developed," "Selecting the Paper That Fits the Negative," "The Distance the Printing Frame Is Placed from the Printing Light," "Reduction," and "Formulas for Reducers."

A pretty "meaty" number—you'll find it interesting yourself.



The KODAK SALESMAN



Courtesy of "Judge"

Store Windows

In Main Street, Pansyville, Where
Land is worth About
\$40 An Acre

In Fifth Avenue, New York, Where
Land Is Worth About
\$50,000 a Front Foot

Window Selling Power

There is no question that the average window display falls short in selling power because it presents so many different items that the on-looker is not able to concentrate on any one.

On the other hand, a general display of *associated items* is sometimes desirable when you wish to put over the idea that you have a very complete stock of that particular line.

It is no argument to point out

the decidedly miscellaneous items found in the display windows of the "Five and Ten Cent Stores" because their selling plan is based on the variety of items to be had at a fixed price, and the highly varied assortment carries out this idea.

To make your window display sell goods, it is far better for the average retailer to concentrate his display on one selling idea.

The cartoon accompanying, published through the courtesy of *Judge*, humorously and vigorously, tells the story.

We want to make the Kodak Salesman a whole lot better for 1920.

You can help: Tell us what you want--and tell us now.

The KODAK SALESMAN



Ten minutes with the Boss

SAMMY, I am wondering how many of the boys in the store have ever given a thought as to the relation between cost and profit on any of the items they are selling.

"They, of course, know that all goods must be sold at an advance over the factory cost and cost of doing business to make a profit.

"But the point is, have they ever stopped to consider that each day the goods remain in stock adds to their cost.

"Every day there are certain fixed expenses that must be paid whether it is an 'off day' for business or not, and, Sam, goods can remain in stock long enough for these fixed charges to eat up all the profit and more. It is the turn-over that counts, the converting of the goods into money before the profit period has passed, and the re-investment of capital.

"So, Sam, to make the maximum profit, or any profit at all, we, every one of us, must do everything we can in the way of displaying, advertising and salesmanship to move the goods as quickly as possible.

"Speedy turn-overs mean better profits, because rapidly moving stocks are always clean, fresh, and up-to-date.

"I'll admit, Sam, that we have an advantage in the Kodak line because it is so well known through many years of continuous national advertising that all Kodak products

are partly sold before they are placed in stock.

"But, just the same, Sam, we want to keep everything moving as fast as we can, for the value of the invested dollar lies in how many times it can be re-invested each year.

"It seems to me, Sam, that if we can get the boys to appreciate these facts that our sales should increase. I know it is a big temptation, Sam, to just hand out the goods the customer demands, but in so very many instances additional items can be sold if suggested or explained to the customer.

"You might figure, Sam, that a portrait attachment that has been in stock two years is just as good as one straight from the factory. It is, from the *customer's* standpoint, because it belongs to a class of goods which does not deteriorate with age, but not from our standpoint because it has been loafing on the job.

"You know, Sam, that you can keep a horse in the stable and not work him, and in time he'll eat his head off.

"Well, it's just the same way with goods too long in stock, whether they deteriorate with age or not.

"I know a city salesman whose line comprises a great many items, most of which his customers are thoroughly familiar with.

The KODAK SALESMAN

"He does not attempt to carry a full assortment of samples with him, as it would not be necessary.

"He does make it a point, however, to each week select two or three items and carry those samples with him.

"These goods may have been on the market for years, yet he makes it a point to show and push these particular items to every customer he calls on that week.

"By so doing he not only keeps his customers' memories refreshed, but his sales surpass those of any other member of his organization.

"It seems to me, Sam, that this might be a pretty good plan for the boys to try out.

"Let them select, say, two or three different sundries and make it a point to show them to every customer for a week. The next week select different items.

"I'll wager you a good smoke, Sammy, that the sales slips would show a good, healthy growth."



Selling Sundries

Well, now, what amateur would ever pay twenty-eight dollars for an enlarging outfit?

You don't think anything of showing—and selling—a customer a Special at around a hundred dollars, but a good many of you *do* shy at trying to sell any accessory or sundry that lists for more than a couple of dollars.

Why, the very snappy, up-to-date look of the outfit will make the average amateur just itch to own it, even if he has to "save up" for it; and making enlargements is just about one of the most fascinating branches of amateur picture-making to boot.

Don't be afraid to show the Kodak Enlarging Outfit; there are customers for it or we would not market it.

And albums! Oh, man, how many opportunities for album sales you overlook.

Do you always wait for a customer to ask for an album before you show one?

Lots and lots of times you have just the one customer at the counter for an order of prints, and so you have plenty of time while he, or she, is looking over the prints, to place an album on the counter and introduce the subject.

Supposing the customer is not interested in albums, no harm has been done, but then, again, he might be—you never can tell.

Sometime—to-day is as good as any—just try placing a Kodak Self Timer in a customer's hands. Just place it there gently, but firmly, don't say anything; wait for him to ask what it is for.

He'll ask you alright, and when you answer he'll be interested because every amateur can find good use for it, and the cost will not absolutely break him.

There are still a good many other things to be sold if you show them, and we'll suggest some more of them next month.



Confidence is gained as much through admission of occasional error as through being in the right.

Always let the other fellow do all the getting excited; thus you hold the advantage.

The more ingenuity is applied to the making of excuses, the poorer their quality is likely to be.



The Primary Page *for the* Beginner Behind the Counter

YOUR customers may be broadly classified as inquisitive and non-inquisitive, and taken as a class we incline towards the inquisitive customer because that shows he is more than ordinarily interested in amateur photography.

The inquisitive customer wants to know all sorts of things regarding picture making and so, if you wish to hold his trade, you must post yourself pretty thoroughly so as not to be taken by surprise.

One thing that interests him a whole lot is what happens to a film during development, and the story is really an interesting one.

An exposed film does not look any different to the eye than an unexposed one, but the change exists just the same.

So to bring out this invisible, or latent, image caused by exposure to light through the lens, we employ the process termed "development."

The process consists of immersing the exposed film in a chemical solution.

Now, the sensitive part of the film, which is called the emulsion, consists of a thin layer of gelatine in which are embedded many grains of sensitive silver bromide.

Silver bromide is a chemical which after exposure to light can be attacked by the developing solution and turned into black metallic silver.

When you watch a film undergoing development and see the image gradually appear, it actually

seems as though the developer were adding something to the film to produce the image, but this is not so.

In chemistry, the developer is what would be called a "reducing solution," and it plays the same part for the exposed silver bromide that the coke of a blast furnace plays for iron-ore.

When iron-ore is smelted with coke in a blast furnace, the coke takes away the chemical substances which are combined with the iron and leaves only the metallic iron, and this process is called the "reduction" of the ore.

In the same way, the developer takes away from the silver bromide the bromine which is combined with the silver, and leaves behind the metallic silver.

The grains of metallic silver which are left in the film appear black because they are small and irregular in shape.

We usually think of silver as a bright white metal, but if we take silver and break it up into very small particles, they will appear gray, and the grains of silver in the film are so spongy that they appear quite black.

There are many reducing agents in chemistry but only a very limited number are available for use in photography because, while they must be strong enough to reduce exposed silver bromide under the proper conditions, if they are too strong they will be able, also, to

The KODAK SALESMAN

reduce the silver bromide which has not been exposed to light.

So, you see, we have to select just these few substances that will remove the bromide from the exposed silver bromide but will not affect the unexposed grains.

If used alone, most of the developing substances, such as pyro and hydrochinon, are not strong enough to reduce even the exposed silver bromide, but they can be made strong by the addition of an alkali, so that a developer almost always contains an alkali in addition to the developing agent itself.

A reducing substance, such as a developer, has a great affinity for the oxygen in the air, and so when a developing solution is kept, the oxygen in the air will oxidize it and spoil its reducing power.

In order to prevent this, we add sulphite of soda, which retards the oxidation of the developer without hindering its work in reducing the silver bromide.

Even with all this the developer may be too strong, so to restrain its activity and to keep it to its proper work, a little bromide of potash is sometimes added.

Usually, however, this bromide is unnecessary, and is omitted.

No bromide of potash is necessary when the films are developed in the tank with tank developer. The typical developer, therefore, consists of the developing agent, such as pyro, elon, hydrochinon, or a mixture of such chemicals, together with some alkali, usually in the form of carbonate; some sulphite to act as a preservative, and perhaps some bromide to restrain the action of the developer, and to prevent chemical fog, which is the development of unexposed grains of silver bromide.

When the exposed film is put in

such a developing solution, the developer penetrates into the gelatine and attacks the exposed grains of silver bromide, turning them into little black grains of silver so that a visible image appears.

Enough time must be given for the developer to do its work, but if the film is left in too long it will be over-developed; that is to say, too much of the silver bromide will be reduced to metallic silver, and the negatives will appear too dense and strong.

When development is completed and enough of the silver has been produced, the film is put into the fixing bath which is a solution of hyposulphite of soda, or hypo, as it is commonly called.

The hypo dissolves the undeveloped grains of silver bromide and leaves only the black grains of metallic silver which form the image.

Then, after washing and drying, the film is ready for printing.



IF

*If you have installed
an extra good win-
dow display — Send
us a photograph of it.*

*If you have had an
unusual selling ex-
perience — Tell us
about it.*

The KODAK SALESMAN

CUSTOMERS WE'VE MET

Interesting Types Found in Stores and Methods of Handling the Individuals.

Whoever wrote this little tale for the *Dry Goods Economist* certainly has been on the firing line. While the story doesn't dwell on the sale of photographic supplies, it sure does bring to mind customers we have met, and points a way to the best handling of them all.

"Of course, you've met Mrs. Undecided Adams—that hesitating lady who always takes half an hour to decide whether she wants the \$1.98 or the \$2 quality stockings.

"'Dear me, I'm so slow in deciding,' Mrs. Undecided Adams apologizes after she has spent a half hour before the counter. 'But I can't make up my mind which to choose. The \$1.98 kind is very nice—still the \$2 ones are a little heavier. On the other hand I ought to economize—oh, dear me—I can't decide! Well, suppose you let me have the \$1.98 stockings.' And then, as you proceed to make out the check, Mrs. Undecided Adams suddenly finds that she will take the \$2 pair. And so it goes. You never know from one minute to the other when Mrs. Undecided Adams is going to make up her mind—and how soon after she'll break it. The best way to handle Mrs. Undecided Adams is to make up her mind for her—and then see that she doesn't get the chance to change it. When she stands before the counter hesitating, wavering indecisively, step up and learn her exact needs and pin her down, so to speak, to the article that best answers her purpose. Then, after she has decided and her package is being wrapped, if you are not busy, distract her attention if you can, so

that she doesn't get the chance to alter her decision.

"Miss Lilly Chatter is a plump, garrulous person who requires responsive handling. 'Dear, let me see a georgette collar and cuff set,' she requests sweetly. 'Something nice, very plain—I like plain things. I said to my friend only the other day: "Do you know, the best people wear plain clothes." I'm going to wear this on my last year's blue serge—it's perfectly good for another season's wear—no, nothing with lace. I said to my mother yesterday: "Isn't it wonderful how serge wears"—This is a pretty sailor collar. My dress is square neck and I think it's a good fit—.' Thus Miss Chatter rambles on all during the sale.

"Can the salespeople afford to remain politely quiet? No, indeed. Miss Chatter likes to talk—and she likes to have salespeople interested in her and her problems, to chat with her as she rattles on.

"Yes, Miss Lilly Chatter must be handled in an entirely different manner than Mrs. James Van Dignity. This lady pompously approaches the counter and haughtily requests a pair of 'fine French kid gloves.'

"To Mrs. Van Dignity, the counter is the dividing line between so-called social classes—and much as it may hurt—a salesperson must subordinate herself and her personality and become merely an adjunct to Mrs. Van Dignity's kid glove needs. No chatting with her, nothing but the conventional sales questions and a few 'Yes, Madam's' or 'No, Madam's.'

"Mrs. William Doubter is one of the most difficult problems of the counter. She nurses the constant illusion that all stores are in business to cheat her—to get her money

The KODAK SALESMAN

and give her as little value as possible.

"Shopping, to Mrs. Doubter, is a battle of wits—to see who is going to get the best of the bargain—she or the store.

"Hm. Must be some reason why these waists are reduced," she sniffs. 'I suppose they're misfits or something'—or, 'Ninety-five cents a yard for this lace? Hm. I suppose it costs you people about fifteen cents.'

"Mrs. William Doubter is always suspicious of everything and everybody in the store. In waiting on her, a salesperson must first of all try and get Mrs. Doubter's confidence—or as much as she possesses. Give her reasons for everything—why goods are reduced, why they are expensive, why they are cheap. Don't wait for her to make a mistrusting remark—anticipate it by giving her an explanation that will satisfy her. Stores that know how to deal with customers like Mrs. William Doubter invariably hold them—because these women learn to trust that one store above all others.

"Do you know Mrs. Fussy Hodgins—that impatient lady who kicks, complains, and fusses all the time she is shopping? 'Isn't there someone to wait on me? I've been standing here about twenty minutes?' (really about five minutes). 'No, no, my dear! I asked for pink ribbon—not blue.' (She had emphatically requested blue). 'Goodness—not that deep pink—I detest that color! No, no, light pink—don't you know a light shade when you see it?'

"Thus Mrs. Fussy Hodgins rants and fumes continually—and makes out of an ordinary sale a really unpleasant affair.

"In dealing with this customer

over the counter, a salesperson must first of all remain calm and unperturbed under the rapid fire of Mrs. Hodgins' criticisms and kicks. Don't get excited; smile; answer her good naturedly and above all—*don't contradict her*. No matter how unreasonable she may be, or how inconsistent—don't argue. Furthermore, don't make too many suggestions with this customer. Let her make her own decisions.

"Mrs. Harold Knowitall likes to impress salespeople with her amazing knowledge of the store and its merchandise. You can't tell *her* anything. No, indeed. She'll pick up a bolt of material plainly marked 'Real Linen' and emphatically assure you: 'My dear, this is *not* real linen. I think you have the genuine quality wholly unvers

"A splendid and some times in the eternal good will of Mrs. Knowitall is to comment admiringly on her knowledge of merchandise. You may rest assured that Mrs. Harold Knowitall will smile—a pleased, self-satisfied smile. 'I see you know good materials when you see them.' It's an easy way of selling a customer like Mrs. Knowitall. You'll find that it invariably works.

"Then, of course, there's the inevitable Mrs. Young Mother Wilson—a jolly, rosy cheeked person who carries around an envelope full of snapshots of her three months' old offspring. Mrs. Young Mother Wilson is usually to be found in the Infants' Wear Section, and salespeople in this department can adopt no more profitable attitude than to appear breathlessly interested in the young Wilson prodigy. How old is he? Does he smile? What is his name? What color eyes has he? All during the sale, smile—and get Mrs. Young

The KODAK SALESMAN

Mother Wilson to talk about her infant. She'll beam—and respond rapturously. Incidentally, that store will get her eternal good will—and she'll be glad to come back and favor the salespeople with further accounts of her young one.

"But enough. You know them—these counter types. After all, customers can be classified and if you're quick enough, you'll size up your customer as soon as she approaches your counter and asks to see certain merchandise. Once you've got your own little methods of dealing with these different types, selling is easy—fun. It's a little theatre of human nature all by itself—if you have a sense of humor."

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Every Man His Own Boss

Crossing the ferry this morning we watched a crowd of people try to get through one-half of a double-door. There was a bad congestion of people till suddenly one man stepped out of the crowd and pushed open the second half of the doorway. In this manner he got out ahead himself and opened the way for others.

The incident seemed typical of the sort of thing one is continually seeing in business. Many a man remains in a cramped place because of a closed door that he could open with a push. He only needs to be a little more imaginative than his fellows, to have a little more perception of things as they are, and a little more initiative.

The sales clerk who has to be on the job at 8:30, and keep on till closing time, may think we are joking

when we tell him he is "his own boss." His manager, no doubt, can order his coming and going, and has the rights of hiring, firing and promotion; yet in this the manager is no better off than himself, for he is subject to the "Big Boss," who is in turn responsible to the public—which is quick to "fire" any firm that doesn't respond to requirements.

But these are superficial powers at best. The salesman and his manager are alike in each being "boss" of himself. Each of them is free to go through the day's work with a minimum of energy, or with a maximum; and in the long run success will be in proportion to the amount of energy expended. Where there is intense energy, vital force, there will be imagination and initiative enough to discover closed doors and power to push them open.

Consider the immigrant who arrives in this country with everything against him. He finds himself in a strange land, often unable to speak the language, unacquainted with the customs, used to measuring things by totally different standards—an easy prey to sharks, who are not infrequently people of his own race. Against this he has nothing to offer but his own vital energy, and a fine belief that in Canada he will be free to make his own way. And because of this he is very often successful.

On the other hand, consider those who have had every advantage in the way of wealth and education, yet have failed to "make good." The college man who cannot make a living is so commonly met with that he has become a theme for the comic papers; yet there is nothing comic in the reality. While every outside influence is brought to bear to make him a success, he fails be-

The KODAK SALESMAN

cause of something lacking within himself—something no college professor, no indulgent parent, no business executive can give him. His will is weak, or the power of it scattered in too many useless directions. The tough little country boy, with nothing to commend him but his own "grit," and his habit of keeping his energies directed on the immediate work to be done, will "beat him to it" every time. Yet this doesn't mean that ignorance is bliss, for the country boy will be hampered at every turn by his lack of knowledge.

The French have a saying that every soldier carries a marshal's baton in his haversack. The salesman who allows the limitations of his present position to blind him to the fact that he has in him the power to succeed, is far less a "hundred per cent. Canadian" than the stranger who comes to the land with the pioneer spirit of our forefathers rampant within him.

The man who is "too big for his job" has less to fear than the man who is too small for it—provided his bigness is will power and initiative, not merely inflated ego.—*The Voice of the Victor.*



You can't go far if you don't keep fit!

Under no condition should a man just put in time enough in order to draw wages; for this is worse for the man than for the concern for which he is putting in the time.

A man who merely puts in his time without performing service has a defective will, and actually working when the work is not congenial is good exercise for the will—it is a sure cure for a sick will.—*The Modern Retailer.*

How To Handle the "Kick"

Your sales talk is not a monologue. Your prospective customer is going to do part of the talking. You must spend some time in advance thinking about what he is going to say. Abraham Lincoln once said: "When I am getting ready for an argument with a man I spend one-third of my time thinking about what I am going to say; the other two-thirds I spend thinking about what HE is going to say." That's a pretty safe rule for salesmen to follow.

It is a fairly safe bet that your prospect is going to make some objections before the sale is finally closed. It is also a pretty safe bet that he is going to "kick" about the price. It is up to you to overcome this practically universal "kick." You must spend some time thinking about it.

Price objections can be divided into three classes. First, those which are not offered by customers from the point of view of value, but because the price is really higher than they can afford to pay. Second, those which are made solely for the purpose of argument and without any real sincerity. Third, those which are made because the customer really believes that the price is too high for the goods shown.

Objections of the first class can only be met by showing a cheaper grade of goods. All the persuasive sales arguments in the world are worthless if the prospect hasn't the money. You must use your own judgment, of course. As a rule, the prospect will show by his conversation or manner whether he is really unable to pay for the higher priced merchandise.

It is well to remember, however, that when it comes to money mat-

The KODAK SALESMAN

ters most people are very proud. When your prospect tells you point blank that he is "too poor to buy," you should take the statement with a grain of salt. If he really WAS too poor, he would not be likely to admit that fact to you. It is the prospect who has the money and CAN buy who makes most frequent use of this excuse.

The second and third classes of price objections are, in reality, nothing more than excuses. They should be so considered. Both are handled in practically the same way. Treat an insincere objection with the same diplomacy and tact which you would bestow on one which was sincere.

As a matter of sober fact, prices seldom are too high. The desire to make sales and the presence of competition in every line have a tendency to make prices too low, if anything. When one firm quotes a higher price than that quoted by a competitor on goods of apparently equal quality, there is usually a reason for it. No firm is going to knowingly give a competitor an advantage.

As far as comparative prices are concerned, quality goods will always demand quality prices. In a little volume on salesmanship called "Pete Crowther, Salesman," this statement is made:

"When you buy something cheap, you feel good while you are paying for it and then feel rotten every time you use it. When you buy a really first class article, you may feel rotten while you are paying for it, but you feel good every time you use it."

Here are a few suggestions which you may be able to use in overcoming price objections. You can weave some of the ideas into your sales talk with good effect:

"Saving money does not consist in not buying anything at all, but in buying that which will give you the most value for the money spent. This is not an expense, but an investment. Naturally, an investment means a little more money put in. Anything which saves money always seems expensive when we first consider it. It isn't a question of whether you can afford to buy, but whether you can afford NOT to buy. It is only wealthy people who can afford to buy things which do not last and do not give service."

I cannot conclude this article without warning you on one point. Whatever else you do, DON'T say your price is high "on account of the war." Everybody knows that changing conditions to-day have raised the prices of almost everything. You can mention the changing conditions if you want to, but don't mention the war. People want to forget it.—*From "How To Be a Better Salesman and Earn Bigger Pay."*



Remember this: "Repeat orders come only from satisfied customers."

Don't get down-hearted because you happen to make a mistake. Every time a smart man makes a mistake he learns something.



**Accidents will happen,
but if the same thing
happens twice it
ceases to be an acci-
dent.**

The Affirmative Mood

ALWAYS put your questions to the prospect in the affirmative so he will just naturally answer with a "Yes." For example:

"You understand this, don't you?" Answer—"Yes."

"This is perfectly clear to you, isn't it?" Answer—"Yes."

"That's a strong feature, isn't it?" Answer—"Yes."

"You like that idea, don't you?" Answer—"Yes."

"You'd really like to have that instrument, wouldn't you?" Answer—"Yes."

This is the way to get the prospect into an affirmative mood. It is the way to make it easy to say "Yes" at the critical moment. It is eliminating the negative from his system. Always cast your questions in a form that naturally draws "Yes" for an answer. Make a habit of doing this and note the result.

The KODAK SALESMAN



JANUARY, 1920

PUBLISHED BY

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

**The
man who thinks
he can't
is
usually right.**

THE WISE MAN who travels the highways carries a guide book or map in order that he may move forward to his destination with the maximum speed. He watches the guide posts at the forks and cross-roads to avoid wandering from his course.

There are guide books, maps and sign posts for the "highways of life."

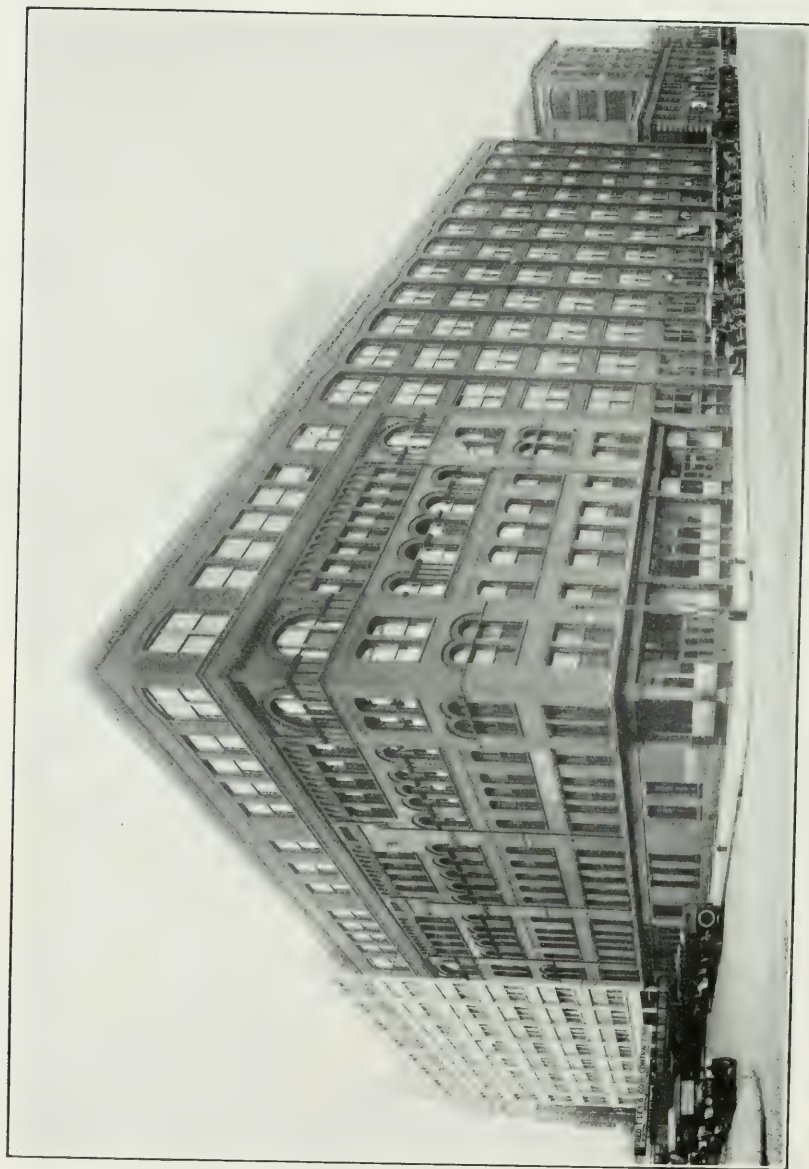
The biography of every man who was a real success is a guide book for the young man who is seeking to make a success of his own life.

There are sign posts at every corner to keep the traveler of life's highway on the through paths.

Some of these sign posts are Honesty, Initiative, Enthusiasm, Perseverance, Industry. If these are followed the main highways will be reached. The dead-end roads are labeled Laziness, Do-It-Tomorrow, Dissipation, Late Hours.

Hit the trail for the main roads, and when you are once on them, push ahead to your goal.

—David Gibson



The Camera Works, Rochester, N. Y. (Where Kodaks and Brownies Are Made) Showing Practically Completed Addition Which Increases Its Area One-Third

THE KODAK SALESMAN

An aid
to the man
behind the counter

Vol. 5

JANUARY, 1920

No. 12

Window Display Competition

One of the best tried and tested methods for increasing business is the installing of carefully planned window displays.

The one hundred per cent. window will not only arrest the attention of the passerby, but will bring him into the store with his mind made up to purchase.

Not all window displays can be made one hundred per cent., but they can be made to attain a much higher average.

We want to help you sell more Kodaks and other photographic goods, and we believe in the display window as an important factor in attaining that end. So, to direct your attention especially to the value of good window displays, and to make your efforts worth while, we offer a series of monthly awards for the best photographic supply window display.

In judging the entries, we will favor not so much an artistic arrangement of a general display as we will the display containing a single selling idea; though an artistic and pleasing arrangement will always carry weight.

This competition to start February 1, 1920.

Each month we offer an award of twenty-five dollars for the best window display of photographic goods. We reserve the right to withhold the awards any month

should the entries be too poor in quality for reproduction herein.

Conditions

Entries for each month will be received up to and including the twentieth of the month; entries reaching us after that date will be included with the entries for the next month.

Photographs of displays must not be smaller than post card, but may be larger; if only post card size, it is important that all the available picture space should be occupied by the display itself and not be partly taken up by the external features of the store.

The negative to be sent in a sealed envelope, bearing the sender's name and address. This envelope must not be attached to the print but must accompany it.

Prints must be sent flat—not rolled or folded—and may be either mounted or unmounted.

The name and address of the sender to be placed on the back of the print or mount.

Prints should be addressed to Editor, Kodak Salesman, Canadian Kodak Co., Limited, Toronto, Ont.

How To Photograph Display Windows

The best time to photograph a display window is at night, selecting an hour when all street and sidewalk traffic is infrequent.

The KODAK SALESMAN

If you attempt to photograph the window during the day, the glass will serve as a mirror and you will be bothered by reflections of buildings or other objects across the street.

The illumination should come from within the window itself, and the lights, when possible, should be so arranged as not to shine directly toward the lens.

As there will, even with concealed lightings, be a certain amount of halation from the window glass, if plates are used they should be either Seed or Royal Backed.

Select a good, strong tripod, and diaphragm the lens down to at least stop 16.

The exposure will vary, according to stop and illumination, from ten minutes up to an hour or more.

Always aim to give a full exposure so as to afford good detail.

People passing between the lens and the display will not register if they keep moving, but do not allow them to stop in front of the window. A tactful word to those so inclined will avoid this.

A close watch must, however, be kept on street car and automobile headlights, and the lens capped or shutter closed while they are passing, as these lights are sufficiently strong to record, even when passing at a good speed.

Develop for detail, avoiding too great density, and print on a glossy or semi-glossy surfaced paper.



Moderate your claims and bolster up your *reasons*. Take the prospect into your confidence and you will get his.

Selling Sundries

The person who writes this occasionally uses a Kodak—yes, sir, and the other day he wanted to undertake a portrait from a certain position in the house and he could not do it, because on account of insufficient space he could not put the tripod where he wanted it.

So he happened to think of the Optipod—fastened to the end of a table—just the thing.

Quite possibly some of your customers could use one to good advantage under similar circumstances.

This is only one of a hundred definitely charted places where the Optipod comes in handy. You might sell some of them if you just passed on the above little incident.

When it comes to group pictures the chap who owned the Kodak usually had to be left out because he just could not be in two places at once, and he always had to explain why he was not in any of the pictures with his friends.

Heaps of group pictures are made this time of year—and at all other times—and this is where the Kodak Self Timer comes into its own—automatic release at intervals of from one-half second to three minutes—a range ample for practically all conditions.

Remember, though, that it can only be used with cameras having a cable release.

It would surprise you to learn of how many Kodakers there are who have never heard of the Eastman Film Negative Albums, and who store their negatives in all sorts of unhandy and easily forgotten places.

Every time you deliver an order of prints presents an opportunity for the sale of one or more of these albums.

The KODAK SALESMAN

Kodaks and Brownies in the Making

(From the American K. S.)

We maintain five large plants in different parts of Rochester which to all intents and purposes may be classed as separate and distinct factory units. These are the Kodak Park Works, Camera Works, Folmer-Century Works, Premo Works and Hawk-Eye Works. The Kodak Park Plant, which is the largest and employs 7,200 men and women, is devoted largely to the manufacture of photographic film, paper and plates and the various chemical products used in photography. The Camera Works is the second largest plant and the number of men and women working in it is 2,700. Kodaks and Brownies are the chief products of the Camera Works. Premos are made in the Premo Works and the Graflex and various types of studio and special cameras in the Century plant, while the Hawk-Eye Works (recently enlarged) is engaged chiefly in the manufacture of lenses. It is the purpose here to trace the various processes in the manufacture of Kodaks and Brownies in the Camera Works.

A fact that at once impresses itself on one as he passes through the Camera Works and grows and grows on him as he continues his journey through the various departments is the extensiveness or what one might term the wide ramifications of the operations employed in the making of a high-grade camera such as the Kodak. The Camera Works is a veritable beehive and to keep up the enormous productions huge quantities of raw materials and an extensive manufacturing space are required.

The Camera Works is illustrated on page 2, showing the frontage and

the addition just completed. The annual consumption of raw materials is as follows: Aluminum, 360,000 pounds; brass, 1,500,000 pounds; steel, 1,800,000 pounds; leather, 2,500,000 square feet, and lumber, 1,500,000 board feet.

First of all, in the Camera Works there is a special experimental department, where inventors and experienced designers are continually on the search for new wrinkles and new ideas. The heads of the operating departments co-operate with these men wherever possible, so that improvements can be quickly and efficiently developed. Ideas for improving the cameras and methods of production are frequently obtained from the employees themselves by means of an elaborate suggestion system. For every worthwhile and accepted suggestion the employee receives a substantial money award, and hence every man and woman in the factory is encouraged always to be on the lookout for improvements. All ideas from the heads of the departments or the employees are tried out in the experimental department. If favorably passed upon, models and plans are made and the estimating department then takes hold. If the estimating department finds the new development practicable, the models and plans go back to the experimental department for standardization. Finally plans for making the various tools, which in some cases are quite an item, are sent to the tool room to prepare for quantity production.

By means of the experimental department we have been enabled to keep our cameras up-to-date and to adopt numerous refinements which

The KODAK SALESMAN

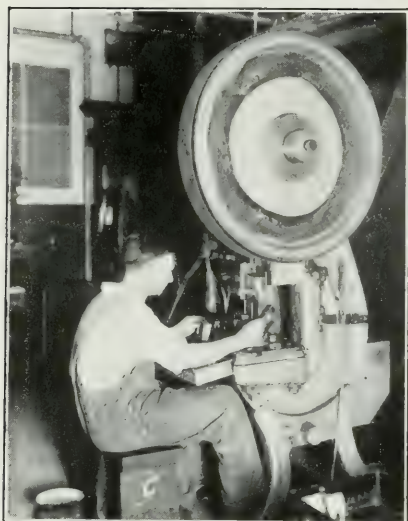


Illustration No. 1—Stamping Camera Frames

have added so much to the pleasure and facility of amateur photography. Moreover, by continually keeping on the *qui vive* for improvements we have been able to add such important innovations to our folding hand cameras as the Autographic Feature and the range finder used on several types of special Kodaks. Many other ideas, which were first exhaustively tested in the experimental department, have helped to increase the lens and shutter efficiencies and add to the general compactness, beauty and adaptability of the various types of cameras turned out in the Camera Works.

To facilitate the handling of raw flat stock, sheets of steel, aluminum, brass, and leather are cut in sizes that will give the least weight and the minimum size requisite for efficient handling in stamping. Several batteries of huge punch presses are utilized to stamp out the various metallic parts. The largest battery, consisting of 102 machines, is

in the basement of one of the buildings and is employed for stamping the larger parts, while another of twenty-eight machines turns out the small parts that go to make the shutters. Other punch presses are employed for stamping out the leather to correct sizes.

In Fig. 1 is shown one of the large punch presses for punching out a camera frame. For the Autographic Brownies the frames and the fronts and bed plates are of steel, while in the better and larger types of Kodaks they are of aluminum. In order to protect the workmen a special guard is provided as shown, which automatically passes at right angles to the workman's arm and pushes it away from the die when the punch is placed in operation. This guard was devised by workmen in the Camera Works, who were encouraged to develop their idea by means of our suggestion system, and received a substantial award for developing it. This is one of a number of safety devices utilized in the Camera Works, many of which were designed by the workmen themselves.

Besides the various parts stamped out by the punch presses, numerous round parts, such as small screws, rivets, bushings, etc., are turned out by automatic screw machines (a part of a battery of 88 machines is shown in Fig. 2). These machines are intricate lathes, each of which is equipped with special attachments so that it can automatically thread and accurately turn to correct dimensions any part desired in large quantities. The raw stock, in the form of rods, is fed through long pipes as shown and turned into the numerous parts required with a minimum of attention from the attendants. The nor-

The KODAK SALESMAN



Illustration No. 2—Battery of Automatic Screw Machines

mal weekly output of these screw lathes is a million parts, which can readily be increased and is frequently increased to a million and a half parts. There is also a battery of milling and drilling machines on the flat and round parts are performed.

All metal parts which are to be exposed on the camera are coated with nickel. This process is performed electrolytically, the electrolytic solution being contained in large tanks as shown in Fig. 3 in which bars of nickel are placed and through which electric energy is made to pass. The various parts to be nickeled are placed on racks as shown, and hung in the solution a short time. Before being placed in the nickel solution, however, the parts are dipped in a pickling bath, as it is called, to remove oil and other foreign matter. After being nickeled, the parts are taken to a specially ventilated room where

there is a large battery of buffing and grinding machines and where they are polished with rouge and given a deep, highly finished nickel surface.



Illustration No. 3—Nickeling Metal Parts

The KODAK SALESMAN

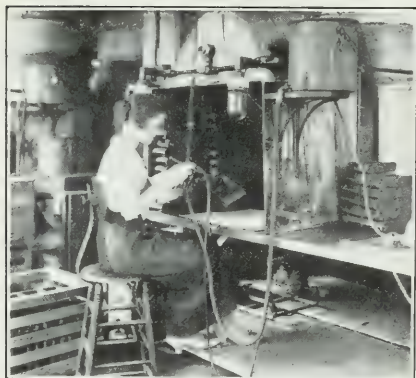


Illustration No. 4—Spraying Japan

Those metal parts which form the interior of the camera and are not nicked are given a coating of japan. One of the latest methods of japping is employed, as shown in Fig. 4, the japan being sprayed on in special hoods. This method is, of course, far more efficient than that by hand and is healthier for the employee. After the japan is sprayed on, the parts are placed in large ovens (shown in Fig. 5) and baked for a certain period.

Leather is used for covering the cameras, and making bellows and carrying cases. One of the most interesting processes in the manufacture of a camera is the making of the bellows. One of the rooms of the bellows department is shown in Fig. 8. Girls are chiefly employed in this department.

The lining of the bellows is of rubber-coated cloth which is glued over a special form and to a square aluminum frame to brace the front of the bellows, and an oblong frame for the back. Paper stays or strips are next automatically glued on by a special staying machine. The stays are for stiffening the bellows and locating the folds. One of the staying machines is placed directly opposite the oper-

ator shown in Fig. 7, who is engaged in gluing the outside leather covering on to the form. As soon as the operator of the staying machine finishes his operation, he places the form with the unfinished bellows on a rotating gravity table, as it is called, which tilts toward the operator and automatically keeps a form in front of the operator at all times. After the leather covering is glued on the forms, the forms are placed in hand presses, two of which are shown in the illustration. As soon as the glue has set, the bellows are removed from the forms and taken to other benches where the creases are put in by hand and pressed in a hand-pressing machine. The empty forms are placed in a chute underneath the table, where they slide to an operator who glues on the lining.

Another department where preliminary operations are performed is that devoted to woodworking. The woods used are chiefly cherry, white wood and beech and are employed to make the box Brownies



Illustration No. 5—Japanning Ovens

The KODAK SALESMAN



Illustration No. 6—Shaping Wood Parts

and the top and bottom parts of the Kodaks (shown on the shaping machine, Fig. 6). The various operations carried on in the woodworking department consist of sawing, planing, shaping, etc., such as one would find in any wood shop. Fig. 6 shows a man at a shaping machine with a special form which enables him to shape the wooden top and bottom parts of a Kodak rapidly and accurately to size. A safety device at the same time protects the operator from the cutting knives. On the special Kodaks these tops and bottoms are of Bakelite composition.

After the leather is glued on, the raw edges are burned with hot irons to harden them and thus prevent fraying. The frames are next placed in power presses in which decorative creases are impressed on the leather.

Precision and care are required in every stage of camera manufacture, but in none of the processes are such infinite pains necessary or is it required to work down to such fine dimensions, as in the making of shutters and lenses. In regard to skill in manipulation of small parts, for instance, and the high

degree of accuracy required, the various operations performed in the making of shutters can easily be placed on a par with those performed in the manufacture of watches. The different flat parts for shutters are stamped out by the battery of twenty-eight punch presses and the round parts are made on special screw machines. In the assembling of the shutters numerous well-trained workmen are required, a special requisite being small fingers and a well-developed sense of touch. One of the shutter-assembling rooms is illustrated in Fig. 9.

We have told in a previous issue the story of Kodak lens making; so you are familiar with that important step.

The key by means of which the film roll is wound is another important part in which careful workmanship is required. In the assembling of the key considerable skill is required, the operator must be one who has a keen sense of touch, which enables her to handle the small parts deftly and with ease.

As soon as the individual parts have been finished they are stored away until needed in the assembling rooms.



Illustration No. 7—Glueing Bellows

The KODAK SALESMAN



Illustration No. 8—Bellows Room

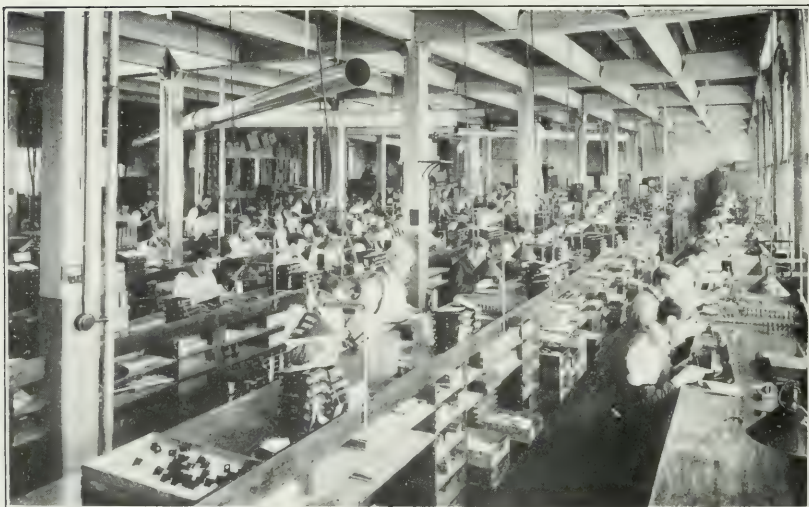


Illustration No. 9—A Portion of An Assembly Room

The KODAK SALESMAN



Final Inspection

In these rooms the Kodak frame goes from bench to bench and down one aisle and up another, picking up parts as it goes until it becomes the real article—a finished, ready-to-use Kodak to delight the heart of every one that uses it. From the assembling room each camera goes to an inspection department where it is carefully examined. From the inspection department it goes to the shipping and packing department where it is given a final inspection and then is packed in a carton with necessary instruction booklets.

Besides the final inspections, every department has what is called an incoming and outgoing inspection. By means of these repeated inspections and by careful selection of raw materials the product necessarily must be high class—and that is the big point that we feature in everything we turn out.

Your Opportunity

In the summer time social gatherings and the like usually take the form of excursions and picnics and of course the ubiquitous Kodak is always there (usually with his brothers and sisters) to bring back mementos of the occasion. To make such pictures, no departures from simple outdoor exposure practice are necessary.

On the other hand, in the winter time, while there are outdoor sports in which groups of young people engage, the real gatherings are usually in the evenings and indoors, and right now they are very popular.

By showing Eastman Flash Sheets and the Flash Sheet Holder and explaining how simple it all is to make pictures without the aid of daylight, you can do an appreciable amount of extra business. Everything is clearly explained in "By Flashlight."

Confessions of a Salesman



"THE other day a man came in to sell me something. He was so smooth that every moment I was afraid that he would slip off his chair—and, darn him, he agreed with everything I said.

"What I think of him is a good deal as old Andrew Johnson expressed himself regarding an acquaintance of his—'I never like a man to be for me more than I am for myself.'

"There is such a thing as being too agreeable, too suave and plausible, and I am of the opinion that the average business man does not like to be fawned upon.

"We all like a person of agreeable personality—and are susceptible to a wee bit of flattery—but most of us prefer to let it go at that.

"When a man seemingly tries to impress you that you are something that you know you are not, and which you are pretty sure he is only saying for effect so as to get you in a good humor, you immediately lose faith in him and his whole proposition.

"There is one hotel on my route, and it is a good one, but just the same I dislike to go into its dining room because the head waiter is so palavery.

"'Fine day, sir, yes sir, thank you, sir' accompanied by a rubbing of the hands and much low bowing.

"'You're looking very well today, sir,' when all the time it's

sleeting outside and you need a shave and a freshly pressed suit.

"He is an old prevaricator, and he knows it and I know it, and some of these days I am going to rise up and smite him hip and thigh.

"I like to do business with an agreeable man, the same as all the rest of us do, and I try to be pleasant and agreeable to those with whom I come in contact, but I am mighty careful not to overdo it—there is a big difference between service and servility.

"Speaking of good service; I needed a clean collar—I always do seem to be needing one—so I walked into a man's shop and a young woman stepped up to wait upon me.

"I told her what I wanted and she said, 'Excuse me just a moment till I wash my hands as I don't want to give you a soiled collar.'

"Now, I would have taken a chance on her hands being clean anyhow, but after many past experiences of having a grimy thumb print impressed just where it would show most, this experience was refreshing.

"It is really the little things that count for the most with the average human being.

"I would much rather have someone wait upon me who, perhaps, couldn't tell me just how much faster an *f. 6.3* was over a rapid rectilinear, than to have another clerk tell me in a bored, listless

The KODAK SALESMAN

manner, just what I wanted to know.

"But that doesn't mean either that I don't prefer to be waited upon by a salesman who knows both his line and the value of being agreeable.

"It is queer how some little and seemingly trivial thing will work for, or against a man, and so, for or against his business.

"In a city where once upon a time I toiled for sustenance, was a druggist—a genial sort of a chap but possessed of one obsession. After many years of marital existence he had finally been blessed with the arrival of a daughter and she became the sole reason for his existence which, I must admit, was highly commendable.

"This daughter grew daily in beauty (in her father's eyes at least) and so when she had attained about the mature age of two years he put out a line of cigars and perfumes named after her with her face on the lid of every cigar box and on the title of scent.

"I have since sent her the angel child's name, and she can recall distinctly that no matter what brand of cigars you called for, from an El Cabbago to a Coroner's Joy, out would come a box with angel child's picture upon it, and if you didn't immediately go into ecstasies over the picture instead of selecting a 'rope,' your attention would be called to what you were overlooking and you would be expected—and have to—listen to a long dissertation upon her superhuman perfections.

"Well, angel child soon became a joke and so, unless we wanted to have some fun with a friend from out of town, we went elsewhere for solace from My Lady Nicotine. And I guess it must

have affected the gentler sex in the same way, because I noticed that after a time the angel child brands had been withdrawn.

"So you see that it is often the little things that make for, or against, the success of a man or a business."



The February "Kodakery"

Almost every part of Canada is visited by snow in winter time—or it is a mighty unusual winter—so the articles in the February *Kodakery* ought to be particularly interesting.

Where there is snow the opportunities for beautiful pictures are countless, and the instructions contained in "Picturing a Snowy Winter" can be read with profit by even the most advanced amateurs.

Some winter days are best enjoyed inside the house, and these days have been provided for by splendid articles on "Pictures in the Home," and "Picturing Interiors in Winter."

The February issue also contains a most instructive article on "Defects in Prints" with a lot of illustrations to make each point clear.

Now, when you have read all the articles in the February *Kodakery*, turn to page 27 and read "When in Need of Assistance." The editors of *Kodakery* do receive "multitudes" of letters, and every one is answered carefully, thoroughly and correctly.

So, with this in mind, won't you, *every time* you make the sale of an amateur camera, fill out the *Kodakery* subscription blank in the manual and mail it in to us the *same day*.

The KODAK SALESMAN

New Users

During the month of December most of you sold a number of cameras which were going to be given as Christmas presents. Quite a few of the happy recipients are absolutely without any previous experience in Kodakery and are likely to be a little diffident about asking questions.

They have been placed in quite a different position to the ordinary purchaser, who is usually guided to some extent by the salesman's suggestion at the time of purchase and is given to understand that any information he wants about the camera or Kodak work in general will be cheerfully given at any time.

It cannot yet be said that all these people who have had Kodaks "thrust upon them," so to speak, are enthusiasts, but obviously the salesmen with whom they come in contact when purchasing film, etc., have the opportunity of moulding their future attitude toward picture-taking.

It should not be hard to decide if any customer comes in the category mentioned; unless he has read the camera manual carefully, he will probably not know what film to ask for even. Once you have elicited the fact that the camera was a gift, spare no effort to show and explain anything he wants to know; because by demonstrating that your store service doesn't exist in name only, you stand a very good chance of adding him to the list of regular customers of your Kodak Department.

If the salesman who sold the gift camera did his duty, the new owner will receive "Kodakery" in January and monthly thereafter, which will be a considerable help; but the salesman who sells him the first supplies for the new camera has it in his power to make or mar the

situation by judicious or injudicious handling.

Another thing, these additions to the ranks are going to need a lot of sundries and it will be good business to see that your stock is complete on such items as:—

Portrait Attachments,
Color Filters,
Sky Filters,
Tripods,
Optipods,
Kodapods,
Developing Tanks,
Thermometers,
Trays,
Self Timers,
Developing Powders,
Velox Paper
Kodak Amateur Printers.

It would be a mistake to try and sell a long list of accessories right at the start, but from time to time opportunities will present themselves for those tactful suggestions which will be a real help to better pictures.

a man's
stepped i

That Good Window Display

Photograph it
and enter it
in the
Competition.

See page 1.



Ten minutes with the Boss

COME in and sit down, Sammy, I've got a new one to spring on you.

"The other day I dropped into the bank to see the Cashier, and as he happened to be busy I picked up a magazine called *Business* to pass the time. Here is a story I found that set me to thinking a bit.

"It told of an old charge customer of a certain store who owed the store fifteen dollars on account. A day or so after her statement was mailed to her, she came in, bought fifteen dollars worth of goods and paid for it by check.

"On the first of the following month the store sent her another statement for the fifteen dollars still due on account.

"To the surprise of the store's cashier the woman came in a few days later and said she had already paid the bill. To support her claim, she showed a cancelled check for fifteen dollars payable to the firm.

"The cashier had his own suspicions—which were confirmed by looking over the duplicate sales slips.

"Just the same he had no proof that the fifteen dollars had been tendered in payment for the new goods and not on the old account.

"All he could do was to grin and bear the loss.

"The cashier recalled that he had had the same trick played upon him

before and decided not to be caught again.

"So he had made a stamp with the words, 'Received on Account.' All checks tendered in payment on account were then so stamped, and whenever possible, in the presence of the customer.

"Now, you see, Sam, the store can point out that any check not bearing this stamp was tendered in payment for new goods and not on account.

"This plan isn't air tight, of course, but when most of the customers know of the practice it will surely exercise a strong influence on any other dead beats who may think of the same plan.

"I don't recall, Sam, that we have ever had this game tried on us, but forewarned is forearmed.

"It wasn't so much finding this particular pointer, Sam, that set me to thinking, but the fact that I must have been missing a whole lot of equally good information by not reading more of such literature.

"The bank cashier tells me that he receives a number of similar publications each month and has invited me to come and look them over whenever I want to, and you can gamble, Sam, that that is one invitation I am going to accept.

"I have likewise also often wondered, Sam, as to how many of the boys here have made any definite

The KODAK SALESMAN

plans as to how to make their present jobs grow into bigger jobs.

"So many young fellows overlook the fact, Sam, that they must some day be offered or forced to accept greater responsibilities and so do not prepare themselves other than by performing as acceptably as possible, their daily duties.

"They read a daily paper; that is, glance over the general news and only *study* the sporting page. They can tell you all the batting averages and the high scores on all the alleys, and that is about all.

"Some of the boys might possibly resent this, Sam, if you pointed it out to them.

"I'll admit that they know the line and the stock, and how to answer the majority of questions correctly, but how much do they know about the broader principles of merchandising?

"They may come back at you with, 'What do we need to know that for in our present jobs?' or,

'We don't get a chance here to learn anything like that.'

"On the other hand, Sam, I heard one of the errand boys ask the bookkeeper the other day just what was meant by a trial balance, and he listened most intently to the explanation.

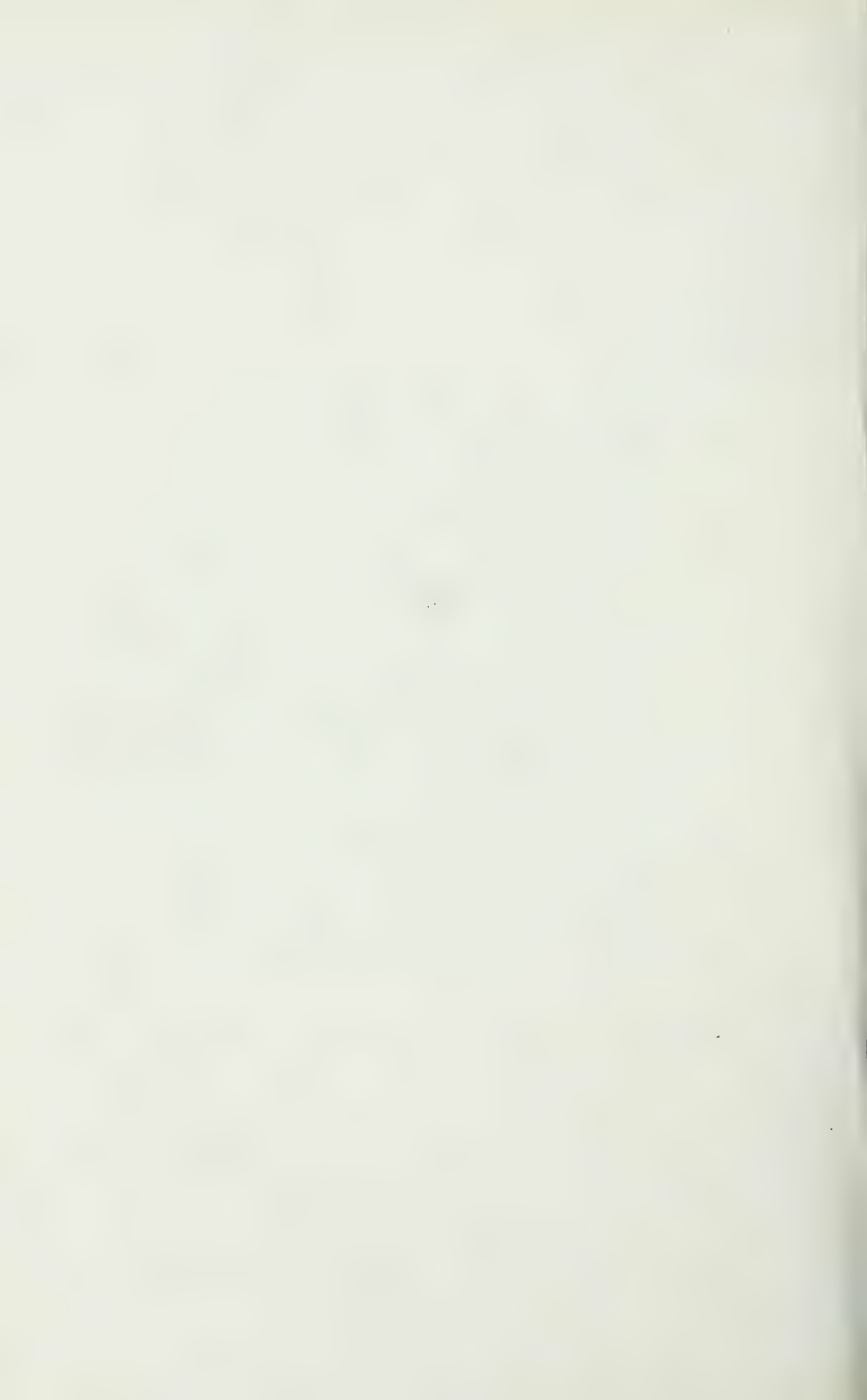
"Trial balances haven't anything to do with his job as errand boy but he may develop into an expert accountant some day because he has a vision beyond his present job.

"A travelling man was in to see me the other day and he accidentally pulled out a copy of the philosophies of Epictetus with his order book. I glanced inquiringly at it, Sam, and he grinned and said, 'Old Epic gives me some pretty good ideas as to how best to handle some of my customers, as well as how to handle myself.' Vision is the big thing in life, Sam, and it can only be broadened and strengthened by studying the things worth while outside of your regular job."

This issue completes Volume Five of the Kodak Salesman. We take this opportunity to thank you most heartily for your good will and co-operation, and wish you

A Happy New Year

They said it couldn't
be done, but he didn't
know it, so he went
ahead and did it.



The KODAK SALESMAN

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**"The main trouble
with the grand stand
play is that most of
the world sits in the
bleachers."**

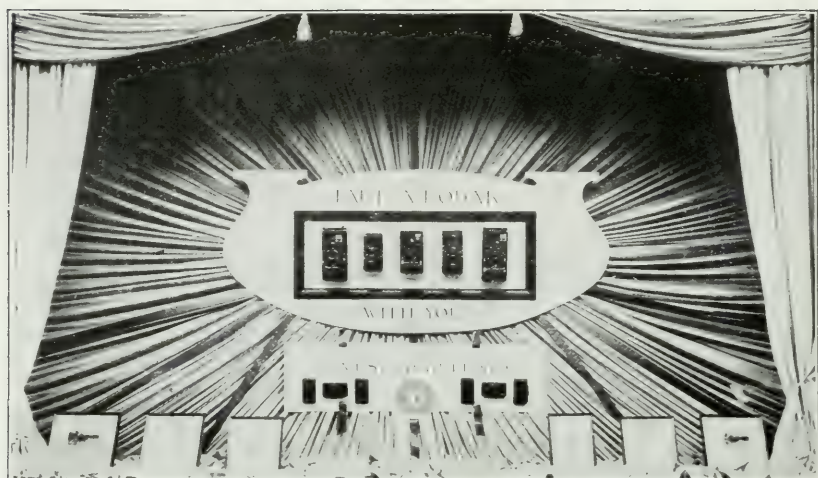
Ginger.

The Friendly Work



VERY day I bless my work because of the joy it brings to me. The men with whom I do business are more than mere business acquaintances. Most of them become personal friends. Even if we had no business connection I should want to know that they were in my life. They pay me money, it is true. And that money is necessary. But they pay me more than that. They pay me in the finer coin of their own personalities. I think that I am one of the richest men in the world. Life has been and is very good.

The Vagabond.



Display Ideas from Kodak Ltd., London—See Page 3

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

FEBRUARY, 1920

No. 1

The Window Display Competition

To help the Window Display Competition to get away to a good start we will again outline the plan as announced in the January issue.

We want to help you increase the effectiveness of your window displays, and to be able to pass along your good ideas to others through the medium of photographs of displays.

To stimulate interest, and to help make it still more worth while, we offer an award of twenty-five dollars each month for the best window display of photographic goods.

Entries for each month will be received up to and including the twentieth of the month; entries arriving after that date will be included with the entries for the next month.

Photographs of displays must not be smaller than post card, but may be larger; if only post card size, it is important that all the available picture space should be occupied by the display itself and not be partly taken up by the external features of the store.

The negative to be sent in a sealed envelope, bearing the sender's name and address. This envelope must not be attached to the print but must accompany it.

Prints must be sent flat — not rolled or folded — and may be either mounted or unmounted.

The name and address of the sender to be placed on the back of the print or mount.

Prints should be addressed to Editor, Kodak Salesman, Canadian Kodak Co., Limited, Toronto, Ont.

Through the courtesy of Kodak Limited, London, England, we have received photographs of a number of their displays, two of which are shown in this issue, and it is possible that they may afford a suggestion or two you can use to advantage.

We want this competition to be a big success, because it will mutually benefit us all, so plan your displays carefully, photograph them ditto and send them in.

Mr. Salesman:—This is your magazine. If you want advice, or suggestions on any selling or technical problem, we are at your service.

The KODAK SALESMAN

The Why of the Anastigmat and the Kodak Anastigmat in Particular

By DR. A. K. CHAPMAN

Article I.

In previous issues of the KODAK SALESMAN we have told somewhat in detail of the manufacturing processes in the Kodak lens factory, and afforded you some idea of its magnitude.

We think it very much worth while for every salesman of photographic goods to not only know how these lenses are manufactured but to know the technical side as well, so in a short series, of which this is the first, we are going to afford you this information in an understandable way:

It was with the inception of the "You press the button—We do the rest" idea, made possible by the introduction of film, that photography began to be really popular in a broad sense. Since that time the development of new and improved apparatus and materials has kept pace with the rapidly growing body of enthusiastic amateurs, the ideal always being the attainment of better photographic results. The earlier Kodaks were equipped with single achromatic and rapid rectilinear lenses since the use and understanding of the more costly anastigmats were left almost exclusively to the professional. Gradually, however, the advanced amateur interested himself in these better lenses and their advantages became a matter of discussion among an ever widening circle. Having passed through the period when its use more often indicated a desire to impress some presumably less erudite member of the photographic clan rather than any real knowledge of

optics, the word anastigmat gradually began to mean to the general photographic public a lens capable of yielding results of a superior sort. People came to know that as compared to a rapid rectilinear the anastigmat gives better definition and, as a rule, makes it possible to take photographs under conditions of poorer lighting. There was one very potent reason why anastigmat lenses did not come into popular use—the high price which their more complex and accurate structure compelled the manufacturers to ask.

Improvements in cameras and materials had been made very rapidly and with them prices well within the reach of the average amateur had been maintained; but the prices of anastigmats remained high. While it is possible to make most excellent photographs with the cheaper lenses, such as the single achromats and rapid rectilinears, the firm conviction established itself that only with the general use of anastigmats of the best quality would the level of the photographic results obtained by amateurs be raised to keep pace with the more and more rapid betterment of the photographic supplies offered on the market. It was this conviction, backed by the progressive spirit which has always animated the name Kodak, that made it possible to accomplish the apparently almost impossible task of producing anastigmat lenses of the very highest

The KODAK SALESMAN



Fig. 1.

quality at a very moderate price. That the goal has been reached is vouched for to-day by thousands of users of Kodak Anastigmats, from the Government down to the humblest amateur. In order that you may understand how the dream of the Kodak Anastigmat became a reality and how the solution of certain problems in connection with the production of lenses for use in aerial photographs during the great war was a potent factor in making it available to the photographic public at such reasonable prices, it will be necessary to consider the difficulties of design and manufacture that had to be overcome.

As a basis for our discussion we shall review briefly the concepts of focal length and relative aperture or speed. When a photographer focuses the image of a *distant* ob-

ject on his ground glass, plate or film, the focal length of the lens is, roughly speaking, equal to the distance from the sharply focused image to the diaphragm of the lens. This is not an exact scientific definition of focal length but it will serve our purpose. It should also be recalled that the size of the image falling on the film depends upon the focal length of the lens used. Suppose we take a picture of a building, Fig. 1, from an airplane by means of a lens of five inch focal length and obtain an image of it on the film one-half inch long. If we take another photograph of this same building from the same position with a lens of twenty inch focal length, such as those which were used in such numbers in Aerial Photography, we shall obtain an image of the building 2 inches long. In other words,

The KODAK SALESMAN

the images in the two cases are proportional to the focal lengths of the lenses producing them.

Our modern life seems to be placing more and more stress upon speed in all branches of human endeavor. We are told that, in order to maintain high wages and short hours, greater speed of production must be attained and that all our activities must be placed on a higher plane of speed and efficiency. The trans-Atlantic airplane and the two mile a minute automobile excite our admiration because they are the tangible embodiment of the spirit of the times. Photographic lenses, inert as they may seem, possess this quality of speed and one is often asked, through more or less of a misunderstanding of the term, if a certain lens is "fast enough" to take a picture of an automobile going a hundred miles an hour.

By the speed or working aperture of a lens is meant the diameter of the clear opening of the lens as compared to its focal length. For example a lens with an aperture of $f.6$ has a maximum clear opening of a diameter equal to $1/6$ of the focal length. The larger the clear opening, as compared to the focal length, the more light admitted and the shorter the exposure necessary to give a fully timed negative.

It is to be pointed out that it is the *relative opening*, or the opening as compared to the focal length that is of importance. If, for instance, a circular uniformly illuminated sheet of white paper is photographed by means of a lens of 5 inch focal length working at $f.6$, the light which impresses the image on the film is admitted through an opening $5/6$ of an inch in diameter. Let us say that the proper exposure is obtained in $1/200$ second. This means that in $1/200$

second enough light has fallen on the film where the disc is imaged to give a certain photographic density.

If, now, this same disc is photographed from the same position with a lens of 10 inch focal length, the image of the disc on the film will be twice the diameter (or four times the area) of the image with the 5 inch lens. In order to get on the film in $1/200$ of a second an image of the same photographic density as was obtained with the 5 inch lens in $1/200$ of a second when working at $f.6$ we must admit four times as much light as in that case. In other words, the area of the opening of the 10 inch lens must be four times that of the 5 inch lens which means that the diameter of the opening in the 10 inch lens must be twice that in the 5 inch, that is $10/6$ or $1\frac{2}{3}$ inches. But $1\frac{2}{3}$ inches is $1/6$ of the focal length of a 10 inch lens. Hence it is seen that, other things being equal, lenses of the same relative aperture will work with the same speed regardless of focal length. A 10 inch lens working at $f.6$ works with the same speed as a 5 inch lens of aperture $f.6$.

It takes a definite time to impress an image upon a photographic plate depending upon the amount of light admitted by the lens. Suppose we are taking a picture of a racing automobile going at a speed of 100 miles an hour with a lens working at $f.4.5$. An exposure of perhaps $1/800$ second will give us a good negative on a bright day. If the man standing next to us is equipped with a lens working at $f.8$ he will be unable to get a satisfactory picture of the automobile. Relatively speaking, his lens admits less than one-third as much light as ours so that to get a negative of the

The KODAK SALESMAN

same density he must give an exposure of three times $1/800$ second or $1/266$ of a second. But with an exposure of $1/266$ second the picture of the automobile will be quite blurred. It is seen, therefore, that *under these conditions* our $f.4.5$ lens is "fast enough" to take a photograph of the automobile but the $f.8$ lens is not. A lens working at large aperture as compared to one working at a smaller aperture will permit of shorter exposures under the same circumstances or under conditions of bad lighting will permit the taking of a picture when a slower lens would be useless.

"Kodakery" for March

The March *Kodakery* is going to sell some Kodak Self Timers—a whole lot of 'em.

You'll agree when you read the first article.

If you are interested in making pictures by moonlight, the second article will tell you all about it.

"Photographing the Shore Ice" is a timely talk on an interesting subject.

"Lenses of Normal and Abnormal Focal Lengths" is a mighty practical article, and you can read it twice over with profit.

Altogether, you will find the whole issue of absorbing interest.

Human and Friendly

Every business house has a number of customers with whom none of its staff have ever come into personal contact. Likewise, new customers are writing in either ordering goods or seeking information.

The person, or persons, entrusted with answering such business correspondence has a great opportunity for making friends for his firm—an opportunity too often neglected, due to lack of thought or to the following of obsolete stereotyped letter forms.

Now to remove this from the abstract, and making it sound a bit too much like a preachment, allow me to afford a few actual experiences.

Some years ago I moved to a strange city and found the renting of a suitable home a matter of considerable difficulty, as good houses were scarce.

So, as a means to the end, I selected the name of two real estate firms from the advertisements in one of the local papers and wrote them, stating my needs, and about the rental I wished to pay. From one of them I received the following reply:

Dear Sir:

In reply to your esteemed letter we are enclosing our bulletin of houses for rent. We have the largest rental agency in the city, and are sure we can serve you.

Hoping to be favored with your valued patronage, we are,

Yours respectfully,

THE BLANK RENTAL AGENCY.

Their list of houses for rent was a long one, and on it were houses on several streets I had canvassed with nary a sight of a "To Let" sign.

I showed this list to a man who had resided in the city for some years and he obligingly went over it with me.

"Why, dog-gone it," he exclaimed, "here is the house I have been living in for two years," and pointing to another listing, "Tom Brown has lived there for at least six months."

The KODAK SALESMAN

The other firm replied something like this:

Dear Mr. Thompson:

Modern houses for rent in good localities are a bit scarce just at present, as you must have discovered, or else you would not have written us for assistance.

Our present list is not large, but we think we have one on Rosewood Terrace in the south-eastern part of the city, and one on the west side, both within the two-mile circle, which may suit you.

Our Telephone number is 494 Main, and if you will let us know a convenient hour, we will be pleased to send our car and go with you to inspect them.

Hoping to locate you to your satisfaction, we are,

Truly yours,

JONES & JONES.

The difference in tone between the two replies and the feeling they created in me, is too obvious for further comment.

Once upon a time I purchased a certain patented device for shaving; it in every way came up to expectations and afforded me excellent service.

A year or so later I read an advertisement issued by the concern making the device, in which they mentioned a booklet I thought I would like to peruse.

I wrote, asking them for a copy of the booklet and mentioned incidentally how well I had been satisfied with their device.

I received a curt letter in response, stating that they had received dozens of letters similar to mine, about the quality of their product. They made no mention of the booklet, nor did I ever receive it.

I still like and use their device, but I don't boost it to my friends any more.

Their letter to me was, in all probability, just a careless over-

sight, but it left a bad taste with me. Maybe one of the reasons was because the letter was signed by an official of the company.

If it is part of your job to answer letters for your firm, try to make them human—just as if you were talking to the person; make them feel that your house is their friend and that it wants to do everything it can to prove it—and very important—answer every question.

If all of us would think as much of our duties as we do of our rights how much happier the world would be.—Jerry McQuade.

Self-Confidence

"There is much truth in the saying that men can win because they believe they can win. Energy in action naturally follows their self-confidence. To develop a self-confident feeling, decide carefully what you wish to do and how to do it.

"Be on the alert for new points of view, new ideas and new light on the old ideas. You will thus acquire a fund of ideas in experience that will make you master of your line."

Measure your work with a speedometer, not a clock—I don't care how long you took, I want to know how far you went.

Meet your customer's mood. If he is in a hurry and knows what he wants, give him snappy service and use no needless words. If he is in doubt and wants advice, give him that. Recommend something you know is good. And know why.

The KODAK SALESMAN



An Idea for Any Season

Courtesy of E. E. Bausch & Son Co., Rochester, N. Y.

It Stopped 'Em

The E. E. Bausch & Son Company, dealers in Kodaks and optical goods in Rochester, has long been noted for its artistic window displays.

Through the courtesy of the Bausch Company we are enabled to show one of their recent holiday displays.

Aside from the holly running up one side of the window, and the small basket filled with holly, the display was confined to the gold framed shadow box.

The shadow box was lined with artistically draped black velvet, and without glass in the front; the effect

being that of a painting of what was within the frame; a concealed light strongly illuminating the frame.

The window itself is small and in immediate competition with a number of large windows.

A block up the avenue is a high-class motion picture theatre and it was more than ordinarily interesting to watch how this small display arrested the attention of the passing theatre crowds.

We are glad to pass the idea along, as it can easily be adapted to a window of any size, and made to serve at any season of the year.

The Window Display Competition

Twenty-five dollars each month for the best window display of Photographic goods.



Confessions of a Salesman

"IN common with a good many other folks, whose early musical education was neglected, I possess a player piano and a talking machine.

"It so happens that I have a fairly good ear for music and have learned to appreciate the higher class selections. But, when I wish to add to my collection of rolls I have a truly hard time in obtaining what I want.

"I have heard dozens of selections that have pleased me but can not always recall them by name, and I have yet to find a music roll store that will, in any manner, aid me in possessing them.

"I patiently tell the clerk just the class of music that appeals to me, and then, invariably, he or she trots out the latest 'jazz' or some mushy song of the moment.

"On the other hand, I know of several talking machine stores where I can be served intelligently.

"Have I just been unfortunate in this particular direction or is it a matter of education?

"I recall, with pleasant memories, a salesman of my early photographic days; he not only knew the technical side of photography thoroughly, but in addition he was well grounded on art principles, and so could be, and was, a real help to his customers from all standpoints in improving their work.

"He was tactful enough to never

offer any criticism of the artistic side of a customer's work unless it was asked for, but he never hesitated to suggest the ways for the technical betterment of negatives or prints.

He had a very large personal following, and I believe that, without any exaggeration, he sold five times as many high-grade equipments as all the other salesmen in town put together.

"We all like to be served by people who know and who are willing to take an intelligent interest in our wants, and I believe this knowledge and willingness is one of the greatest assets of the salesman.

"It goes without saying that, in our line, technical knowledge is of importance, and a knowledge of the artistic side will often come in handy.

"Every photographic supply store has a number of amateur customers whose work is really artistic, and whose pictures conform to the accepted rules governing composition, and are so made because of this knowledge and not through an occasional lucky accident.

"So, if in conversing with a customer of this type, you happen to comment on the excellence of some one of his pictures and show that you really know why it is good, you immediately acquire an added standing in his opinion.

"And this knowledge is comparatively easy to acquire; there are a number of good books on the subject, written with special reference to photography.

The KODAK SALESMAN

"These books are not overly expensive and quite possibly are now on the shelves of your local public library, or would be placed there if you suggested it to the librarian.

"I would like to give you the titles of some of these books but I hardly dare because I might inadvertently fail to mention some of the good ones, and so be accused of favoritism—but if you are interested and will drop me a line, I'll gladly give you the names of those in my own library.

"Knowing what really constitutes a picture will not only help you in your relations with your customers, but will add greatly to your own pleasure in picture making because you will be working towards better results intelligently."

The "Shoulder Touch"

Do you remember the first day you ever worked in a store, and how shy and strange you felt—and how most of the other employees didn't pay any attention to you, and allowed you to attempt working out your own salvation?

There was one exception: he approached you with a kindly smile, asked how you were getting along, and told you to call on him regarding anything you didn't understand.

As the weeks grew into months you found the rest of your associates pretty decent fellows, but you had, and always will have, a special kindly feeling for the one who first tried to make you feel at home—who had "touched shoulders" with you.

A writer in *Merchandising Advertising* has just written a short little homily on the value of the "shoulder touch" and it is so good that we are impelled to pass it on to you:

"There is courage in the 'shoulder touch'—the inspiration that comes from contact with our fellow-workers. If a man is naturally a brave, aggressive, competent worker, he is aroused to that courage of the strong for the weak. The spirit of help is in everybody more or less and comes out even in the selfish strong when they get the thrill that comes when somebody depends on them.

"And for these weak ones, for the shoulder that leans—there is often salvation in somebody's helpful touch. It gives courage—the courage that makes a man ashamed to be afraid.

"This reminds me of the French soldier who said when somebody asked him what he carried in his basket: 'It is nothing—only a little of ze dynamite—I blow ze stumps out.'

"And when he was asked if he were not afraid to do it, he said, 'Pierre helps me.' You see, he had touched shoulders with Pierre.

"There is efficiency in the 'shoulder touch.' The same sort of efficiency that gave rise to the old saying, 'Many hands make light work.' And not only light work but better work, faster work when there's that dynamic power of the 'pull together.' It is the spirit which gives you confidence in your fellow-man. As Bret Harte once said: 'You can't always tell by appearances. The surest shot in camp had only three fingers.'

"The result of getting this spirit of the corps makes all the difference between work and drudgery. It is the 'shoulder-to-shoulder' joy in the work which has been the light at the end of every long tunnel in the history of business—the secret of past success and a shining guarantee for the future."



Ten Minutes with the Boss

"S AM, we certainly sold a lot of Kodaks and other cameras in December, and I am pretty sure the majority of them are going to be put to work in this town.

"When a customer comes in and buys a camera for his own use, we have the opportunity to establish a personal relation with him, and treat him so well that he will be pretty apt to come back to us for supplies.

"On the other hand, Sam, the majority of the cameras sold for Christmas presents will go to persons with whom we have not this personal relation, and it seems to me that it is up to us to, in some manner, get them to feel that our store is just the place to come for things photographic.

"New business, you know, Sam, is the life of every store, and here is our chance to obtain a lot of new customers.

"I know that our business card went into every camera package we sold, but that is not enough, so I think, Sam, that we should devote some newspaper space to inviting the Christmas Kodakers to come in and get acquainted with us, and make our window displays back up this advertising.

"What do you think of the idea, Sam, of putting a good sized card in the window reading something like this:

"If you received a Kodak or other camera for Christmas, we hope you will come inside and get acquainted with us. We have everything for the amateur photographer and our experts are friendly sort of folks who will be only too glad to help you over your little difficulties."

"You see, Sam, I want to get away from anything savoring of the usual formal invitation, and I want whoever reads this card to feel just as if some one of us were really talking to him.

"It may sound a bit undignified, Sam, but it's friendly anyhow, and I have a suspicion that it will get folks into the store.

"Then let's cut out the advertisements in *Kodakery* or some other of the photographic magazines, of the various sundries, and mount each one on a card and put it in the window along with the article advertised.

"You see, Sam, all these things will be new and of absorbing interest to the beginner, and so if he sees them in our window and gets the idea that we won't be a bit bored by his lack of knowledge and really want to help him get all the fun there is to be had out of picture making, he is pretty apt to open the door and come in.

"Then the rest of it will be up to us, and that is the easiest part.

"Why, Sam, the idea of slow business during the first months of the year in our line is simply preposterous with this big bumper crop of new enthusiasts coming along.

The KODAK SALESMAN

"I know, Sam, that we'll have to answer a heap of foolish questions and correct a lot of, to us, absurd errors but, Sam, anybody can ask me all the foolish questions he wants to when the answer is pretty apt to make the cash register bell jingle.

"And here is another thing, Sam; I want all of our folks to pay particular attention to our developing and printing orders.

"When we deliver an order, Sam, the package should not just be handed to the customer, but the package should be opened and a quick glance given at the quality of the work.

"If we see that the work is that of a beginner, and that he has made some one of the common errors, we then have the opportunity to tactfully suggest the proper remedy, and so put the customer on the right track for good results next time.

"On the other hand, if the results are good, a word of praise will warm the cockles of that amateur's heart; he will feel that you are a person of good judgment and will come back to you for more of the same, because we all like to be praised.

"It seems to me, Sam, that this season of the year affords us opportunities unlimited to make new business, so let's get to it."

"The man who tries to buy friendship seldom strikes a bargain."

If you resolve to attend strictly to business, be sure it is your own business.

They Tell a Lot

Clothes don't make the man but they tell a lot about him.

John Raper, a newspaperman, tells how he once went to his tailor to try on a new suit of clothes.

As he stood before the mirror he complained to the tailor that he did not like the fit of the coat. He was told that it was an exact duplicate of his previous suit, and that it had been fitted with exceptional care.

"What you need, Mr. Raper, is a shave," said the tailor.

Raper agreed to try the remedy, and as he started for the barber shop next door the tailor suggested that he also get his shoes shined.

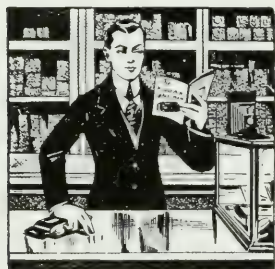
A half hour later he came back, tried on the suit, and said he was completely satisfied, that it looked as well as any suit he had ever had on.

The tailor then explained that this was not an isolated instance. He said he frequently delayed letting his customers try on new clothes when they appeared with dusty shoes or faces.

Some business men say that fifteen extra minutes spent in brushing up in the morning will get them home an hour earlier in the evening, meaning that they can work faster when they look and feel spick and span.

Some men fail because they have to make use of the entire capacity of their head to correct the mistakes of their heart.

The reason so many promises are broken is because new ones are so easily made.



The Primary Page for the Beginner Behind the Counter

THE customer inquires, "Can I use the same fixing bath that I have used for fixing negatives for the fixing of prints?" and you tell him that he can if he wants to but that he really should not, and then he comes back at you with "Why?"

Here is the reason: Negatives and prints should be fixed in separate fixing baths—so much for a starter.

The reason is that a fixing bath that is used exclusively for prints should always remain clear and colorless, while a bath that is used for fixing negatives will usually become discolored before it is exhausted.

This is due to the fact that the developer is seldom completely washed out of the negatives before they are placed in the fixing bath, and is also due to the difference in the emulsions used for making film and paper.

The unaltered silver the fixing process removes from a print does not show as a visible precipitate, while the silver the fixing process removes from a negative forms a black precipitate in the bath.

A slightly discolored bath will not affect the quality of negatives, but it will almost always stain prints.

The fixing bath costs very little and can be used until exhausted.

A one pound package of Kodak Acid Fixing Powders or a one pound package of hypo acidified with Velox Liquid Hardener will make sixty-four ounces of solution, in which two gross of $3\frac{1}{4} \times 5\frac{1}{2}$ prints can be fixed.

Either of these baths can also be used for fixing negatives as long as it will clear the negatives inside of fifteen minutes.

Always use separate baths for negatives and prints. Fixing prints in a bath that may stain them is poor economy.

Whenever you deliver an order of prints that do not appear as brilliant as they should, ask the customer to allow you to examine the lens of his camera, if he has it with him, and if you find it is dirty, ten to one you have the cause.

No matter what the quality of the lens, if it is dirty it can not produce brilliant negatives.

Tell your customers of the importance of keeping the lens clean.

A lens should never be touched with the fingers, and it should be examined frequently.

Any dust that settles on the lens should be removed with a camel's hair brush and it should then be wiped gently—not with wash leather or paper—but with a clean, well worn, linen handkerchief that has become soft from repeated laundering.

The KODAK SALESMAN

Alcohol, acid or any sort of polishing material should never be used on a lens.

A lens should never be unscrewed from the shutter unless the surfaces inside the shutter have become soiled, and this rarely occurs.

If the lens combinations are removed, care must be taken to replace the combinations in their proper place.

If they are transposed the lens will probably be useless until the combinations have been placed where they belong.

Likewise, a lens should never be removed from the cell or metal rings which hold it because it will take an expert to replace them properly.

Single lenses that are mounted behind the shutter are usually built into the camera and can not be removed. They may be cleaned, however, by means of a piece of a handkerchief wrapped around the head of a small, soft, pencil shaped brush after the shutter has been opened as for a "time" exposure.

Dirty lenses make flat pictures, and brilliant negatives can only be produced with lenses that are clean.

It is a far-reaching truth that very few things turn up of their own accord. Almost everything has to be dug up, has to be worked for, be it a job, advancement, success, money reward, or high position.

A real salesman has three responsibilities—to his house, to himself, and to the customer—and the most important of these is to the customer. Without him there could be no business.—Standard.

Selling An Ideal

In a recent issue of the *People's Magazine* there appeared an article on "What Lies Behind the Advertisement," written by Henry Payson Dowst, a well known author and advertising man.

In his comments on advertising, Mr. Dowst remarks:

"It will sell an ideal. Here is a case in point:

"A famous and successful corporation not long ago ran a series of quite unusual advertisements that were not intended to sell merchandise. The sponsors of this campaign had full faith that the large expenditure involved would be well repaid in the form of good will on the part of millions of readers. This concern makes a product as familiar to you as your own name. Its slogans are as current in every household as the trenchant brevities of that prince of advertisers, Ben Franklin. Through a third of a century the company has been building up its vast interests and to-day employs upward of ten thousand persons.

"In its great laboratories have been developed highly technical, intricate and costly devices and processes which are closely interwoven in the very fabric of our civilization. It would be hard to mention any art or science unaffected by these processes. And in the humbler affairs of everyday life they play a part which, though oftentimes unobtrusive, is of vital importance.

"So, you see, this company is something of an institution, a very broad and useful institution, doing a big work. Its sponsors thought the public would be interested to know something of the results.

"Thirteen advertisements were prepared and run in magazines. It

The KODAK SALESMAN

took nearly a year to perfect these advertisements. The cost of running them was certainly not far short of two hundred thousand dollars. And they were not expected to sell a dollar's worth of merchandise.

"Here are some of the headlines:

"'They doubted Columbus, but believed Scott's photographs.'

"'Jerusalem Regained.'

"'Mapping Alaska's Mountains with a Squeeze of a Bulb.'

"'Weighing Stars by Photography.'

"Doubtless you remember seeing them and caught the spirit of the message they were intended to convey—the tremendous usefulness of photography in science and art and the importance of one company's participation in its development.

"Advertising is, then, 'big business,' because it is capable of the broadest conceptions, because it demands and encourages men of clear, strong vision. The advertising man works with elements, like a chemist. His elements are not alone words and pictures, type and paper; they are the very elements and principles of human nature itself."

Luck

Luck in selling is mostly myth. It is, indeed, hardly possible that there can be any such thing as so-called luck in salesmanship. As a general proposition, the best salesmen will have the best trade.

True, these best salesmen must have their off days. The continuous grind demands relaxation. This is particularly true if business has been dull, because poor business has a depressing effect. A good business braces a man up and

enables him to store his energy in reserve. Nothing exhausts the reserve energy and enthusiasm quicker and more effectively than a sudden tempting conviction that after all salesmanship is mere luck.

Luck in selling is a very positive effect of a very definite cause. Modern selling demands that the salesman must be a trained selling argument. We, on this continent, have realized this better, perhaps, than any other people. It was realized years ago, so that to-day selling is an exact science. Most of us can look back to the typical quack who completely within himself embraced the administrative force of selling, the advertising force and the manufacturing force, as well. He disposed of a wonderful headache remedy and he did not give it away, either. Neither did he have any so-called *luck* about disposing of it. Having previously made up a quantity of the harmless dope, and *having worked up a perfect knowledge of its value*, he mounted a dry goods box on the corner and distributed his products to all comers. Psychology was an unknown word to him and the principles of salesmanship were items of which he had no cognizance, but he was a trained selling organization within himself nevertheless, crude though effective, and he was in no way inculcated with *luck*.

The one-armed newsboy, the hump-backed peddler, the tonguetied bootblack and the double-chinned grocer, touched with bad luck, all secure patronage not so much in spite of their deficiencies as actually on account of them.—*Salesmanship*.

Fill out the "Kodakery" subscription blank.

**"You can do more work.
You can have more fun.
You can have more friends.
You can be healthier. You
can be better all around.
How? By being cheerful."**

Postage.

If you ask at the store for a Kodak camera, or Kodak film, or other Kodak goods and are handed something not of our manufacture you are not getting what you specified, which is obviously unfair both to you and to us.

“Kodak” is our registered and common law trademark and cannot be rightly applied except to goods of our manufacture.

*TRADEMARK: Any symbol, mark, name or other characteristic or arbitrary indication secured to the user by a legal registration, adopted and used, as by a manufacturer or merchant to designate the goods he manufactures or sells and to distinguish them from the goods of competitors.

STANDARD DICTIONARY.

If it isn't an Eastman, it isn't a Kodak.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

The KODAK SALESMAN

PUBLISHED BY THE CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

MARCH
1920



*If it isn't an
Eastman it isn't
a KODAK*

The man who believes the brick
was thrown at some one else,
but dodged it, is an optimist.

WORK for advancement;
work hard for it, but be
fair about it. Do not be-
come impatient or discouraged.
It takes time to demonstrate
fitness and ability. People do not
step into better paying positions
overnight.

Real ability, loyal service, and
perseverance are bound to make
themselves felt in your case just
as it always has in the case of
others.

Work while you work.

Think It Over.



An Artistic Sales Stimulator—See Page 9

Courtesy of Standard Photo Supply Co.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

MARCH, 1920

No. 2

Fifty Times

If all the *Kodakery* subscribers could be assembled in convention it would be quite some gathering, as there are twenty-two thousand of them.

Of this number about one thousand have thought enough of the merits of the publication to pay for it after the expiration of their original subscription.

A good many more—we do not know just how many—have renewed their subscriptions by the purchase of another camera—and in this connection a good many Brownie users have graduated into the Special or Graflex class.

Most of you realize how much help *Kodakery* has been in stimulating interest and sales.

Now it stands to reason that if one thousand Kodakers, without any urging, send in their money for subscriptions, that many thousands more would do so if the matter was brought to their attention.

If we can get one thousand paid subscribers without any kind of a selling campaign, we can get many thousands with your co-operation—and we purpose to do it with a good profit to your store.

Our plan is not in any way to interfere with the present method of sending *Kodakery* free for one year to those purchasers of our amateur cameras who fill out and

send in to us the subscription blank which is a part of every manual.

There are thousands of amateur photographers in this country who are not entitled to *Kodakery* free under our offer. We want these people as *paid* subscribers.

Kodakery will be worth the money to them; it will be worth more money to your store and to us from an advertising standpoint if they pay for it.

The plan is to make the subscription price sixty cents a year with a liberal discount to Kodak dealers who secure the subscriptions. And this will mean far more to you and your store than the profit on the subscription. It will mean that for every subscription you take, the little magazine will be stimulating interest for your store twelve times a year. It is because it has shown its worth under the original plan of distribution that we want to increase the subscription list even though such increase means a big added expense to us. For every dollar we receive from you on this offer, we will spend more than a dollar and a half in printing and mailing the magazine.

Some sayer of business saws has remarked that "new customers are the life blood of business." True, but new customers cost so much to get that it is worth while to spend money to keep them—and we know

The KODAK SALESMAN

of nothing we can do that will do more toward keeping alive their interest in photography than supplying the amateurs with an illustrated monthly magazine that will help them make better pictures and constantly suggest to them new ways in which they can make their cameras add to their pleasure.

Kodakery sells film and sundries—frequently it makes the Brownie user a Kodak purchaser and the Kodak purchaser a Graflex purchaser. It may not make many new customers, but it does increase the business from the old customers.

We will send your store a few *Kodakery* Paid Subscription Blanks. You can have more for the asking—or can send subscriptions direct on your own store stationery.



When mankind is ruled by how much can I do, instead of how much can I get, the high-cost-of-living puzzle will be worked out.—Hello.



Change 'Em

Every day on my way to work I pass the display window of a dealer in plumbing supplies. As far as I know the display has not been changed in ten years except for an added amount of dust.

I don't suppose I would have ever noticed this window a second time except for the fact that I am interested in window displays, and so am a bit curious to see if it ever will be changed.

In all probability the proprietor of this store figures that he does not have to depend upon his window display for business, and perhaps he doesn't, as he has kept going.

But I am wondering how much more he could have *increased* his business had he changed his dis-

plays frequently and kept the glass clean and shining.

Having only his display window to judge him by I gather that he is of the old foggy type and that most of his stock dates back to the time of the Laurier administration.

So when the Missus asked me to procure some washers for the faucets in the kitchen sink I didn't go to him, and when we installed the new bathroom shower I never thought of his place.

Now, most of you do pay a whole lot of attention to your display windows because you know it pays.

Possibly, however, here is a little point you may have overlooked—and that is the right sort of attention to your counter display cases.

Now I don't mean to insinuate that you do not keep these cases clean and their contents well arranged, but do you ever change the arrangement entirely?

You know if you associate with a cross-eyed man or one who stutters, you soon forget that these infirmities exist.

And this is so as regards your display cases with your regular customers.

They are in your store frequently and have become thoroughly familiar with your stock and its arrangement—so familiar, in fact, that if you do not make frequent and radical changes in your show-case displays *they never see what is in them at all*.

Change the displays in the inside of the store as often as you do your windows so your regular customers can view them from a new angle. You'll find that they will see—and *want*—many things that they really hadn't seen before.



Fill out the "*Kodakery*" subscription blanks.

The KODAK SALESMAN

The Why of the Anastigmat and the Kodak Anastigmat in Particular

By DR. A. K. CHAPMAN

Article II

We now pass on to a consideration of the aberrations, as they are called. The aberrations which may exist in the lens are simply the errors or departures from theoretical perfection which always tend toward a decrease in the excellence of the definition.

Due to the inherent properties of the glass of which it is made a simple collective lens does not behave in the same way with respect to light of different colors. If one attempts, with such a lens, to focus upon a screen the image of a distant white light, it will be found that the blue rays will not focus at the same point as the yellow rays but come to a focus at a point nearer the lens as shown in Fig. 2.

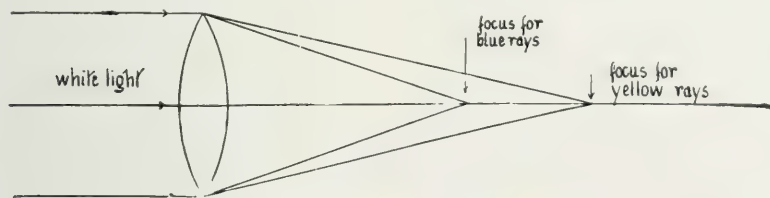


Fig. 2. Focusing Point for Different Rays

The green rays are focused at a point intermediate between the blue and yellow. The red rays are focused at a point further from the lens than the yellow, and so on. Modern photographic objectives are compounded of two or more kinds of glass in such a way as to largely eliminate this defect, the presence of which is detrimental to good definition. Such lenses are termed achromatic and the property of a lens by virtue of which this defect is eliminated is called its

chromatic correction. The elimination of chromatic aberration in lens system was one of the earliest and most important achievements in optics. Photographically, it is of great moment and all modern anastigmats are corrected in this way.

In testing a lens for color correction a point source of light is set up on the axis of the lens at a considerable distance from it. For our purpose we may consider the axis of a lens as an imaginary line passing through the center of the lens perpendicular to the plane of the film. The color of this light can be varied at will throughout the spectrum, that is from violet, through blue, green, yellow, orange and red. The light is made blue for instance

and its image as produced by the lens is carefully located by suitable instruments and the focal point for blue light is then known. The light is then changed to green and the image again found. In this way the foci for all the colors are located.

Fig. 3 shows the color curve, as it is called, for a Kodak Anastigmat working at $f. 6.3$. Suppose we take yellow-green as our standard color and call the focal length of the lens in question for this color 100. Then to make the focal length

The KODAK SALESMAN

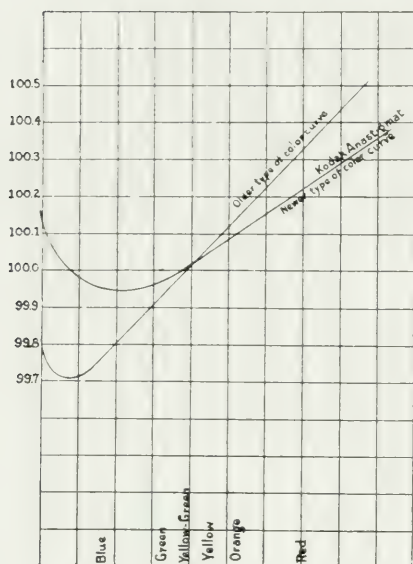


Fig. 3.

Color Curve Kodak Anastigmat *f.* 6.3

for the other colors comparable we must reduce them to this same scale. This has been done in the diagram where the lens is represented as though its focal length were 100 mm. though the focal length of the actual lens tested may have been 260 mm. for example. In showing the tests of lenses graphically they are all reduced to a focal length of 100 mm. as in the diagram, thus making all the tests directly comparable.

The curve shows the focal points for the various colors from violet to red. This color curve is of the most modern type; that is, it is best adapted to the general needs of the amateur and professional as well as to the requirements of the military photographer. There is also shown in Fig. 3 a color curve of the older type which will be found in many of the lenses now on the market. The difference between these two curves, insignificant as it may seem on paper, is of great import-

ance to the amateur and professional and of vital moment to the aerial photographer. The newer type of color curve permits of the attainment of the best results on color sensitive plates while the older does not.

Ordinary photographic plates are more sensitive to light in the region of the blue only and the older anastigmats were designed with reference to such plates. The human eye is far more sensitive to yellowish green light than to light of other colors such as blue or red. For this reason the photographer's judgment of focus upon the ground glass is made through the medium of the yellow-green light; that is, a lens correctly focused visually by means of a ground glass is focused for yellow-green light. Now the ordinary photographic plate is sensitive to blue light only so that the focus will not be correct for such a plate unless the focal point of the lens for blue light coincides approximately with the focal point for the yellow-green. It will be seen from the figure that the newer type of color curve fulfils this condition better than the older.

When viewed from an airplane at any considerable altitude the earth almost always appears to be blanketed with a bluish haze of an intensity which varies with weather conditions. This haze is nearly always heavy enough to interfere with visual observations and sometimes is heavy enough to make them impossible. Fortunately, however, modern developments have freed photography from a similar handicap. As stated above, the light coming to the eye or camera from this haze is bluish in color. Now suppose we put over our photographic lens a filter which will absorb the blue light, a Wratten K filter for instance. The blue light

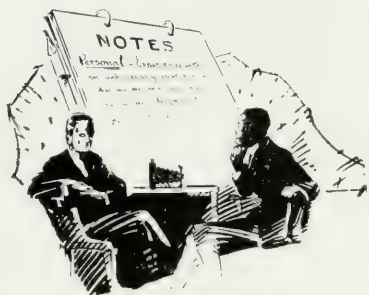
The KODAK SALESMAN

from the haze will be excluded from the camera and a good photograph can be taken by means of the light of other colors which the filter allows to pass. Under such circumstances an orthochromatic plate is used. Orthochromatic plates are sensitive to green and yellow light as well as to blue so that in excluding the blue light by the filter it is still possible to obtain good photographs by means of the green and yellow light transmitted. Now as the haze becomes heavier, as it does under certain conditions, the light from it is not only blue but contains some green and perhaps yellow. In order to eliminate this haze photographically it then becomes necessary to put in front of the lens a filter excluding the blue, green and yellow and admitting only the orange and red. With such a filter panchromatic plates must be used. Panchromatic plates are sensitive to light of all colors. With a suitable plate of this kind such as the Eastman Special Panchromatic, developed for the Air Service, it is possible in this way to take good photographs through haze, all but impenetrable to the eye. In this case the photograph is taken by means of the orange and red light only. A lens to be successfully used with ordinary blue sensitive plates, with orthochromatic plates and a K filter for example, and with panchromatic plates and a filter admitting the red and orange light only, must have within limits a common focal point for all colors from blue to red. It will now be seen from Fig. 3 that the newer type of color curve means a much closer approximation to these conditions than does a color curve of the older type.

The vital importance of these

things to the aerial photographer during the great war will be realized when it is pointed out that this difference in color curve often corresponds to the difference between sharp photographs of the greatest use to the interpreters and fuzzy pictures which are useless from a military point of view. With a lens of the newer type as in Fig. 3 and with the correct plate and filter, it was possible for our observers, at an altitude of 15,000 feet or more, entirely invisible from below, to take photographs of Hun operations which, due to the presence of haze, were being executed in fancied secrecy.

To the amateur photographer also this matter of color correction is of interest. Orthochromatic film and plates are becoming widely used on account of their better rendition of color values. Everyone knows the much more pleasing results attainable with these materials on subjects such as a summer landscape with a sky dotted with fleecy clouds and a foreground rich in brilliant colors. For even better color rendition the amateur and professional are making use of panchromatic plates and a series of filters adapted to the work in hand. In such instances it is of great importance to have a lens which can be relied upon to give sharp pictures with filters from the lightest yellow to the deepest red. Kodak Anastigmats are corrected in this way. It was imperative that lenses so corrected be supplied for use in the air in the great war and now, in time of peace, it is a source of gratification to know that Kodak Anastigmats have been painstakingly given a color correction which adapts them equally well to use with materials of all sorts from the ordinary plate to the most red sensitive panchromatic.



Confessions of a Salesman

MOST of you have heard the story of the traveling man who wrote his firm—'Dear Firm: Enclosed please find orders; I can't.'

"When all is said and done it is only the orders—sales—that count in the life of the salesman—and it often takes more than good merchandise and right prices.

"To get at what I mean, take your own experiences as a purchaser. What influenced you to go back to any store the second time, and why do you patronize certain particular places in preference to others of equal character?

"In the majority of cases you will find that it is because you like some particular salesman.

"The same salesman has sold me clothing for years, because the first time I went to him he seemed really interested in providing me with exactly what I needed, and he has maintained this interest ever since.

"I have bought shoes at another store ever since I have been in the town because a salesman there took extra pains to fit my feet the first time I paid the store a visit.

"When I want to put in a long distance telephone call I go to a certain operator because she is always agreeable and puts my call through in a hurry.

"Possibly one of the reasons she gets her calls through in a hurry is because she is pleasant to the operators along the line.

"Before a certain July the first I

used to—but why dwell too long in the past.

"When I first went on the road I was given a list of the buyers in my territory and some hints regarding their peculiarities, and there were quite a few tough nuts on the list.

"In time I found ways of getting to most of the tough ones and selling them.

"And in selling goods from behind the counter I don't see much difference in the various classes of customers and I honestly believe that you can make the crankiest one come back to you because he or she wants to, if you try hard enough.

"But you have got to want to try; that is the real test of salesmanship; the dividing line between clerk and salesman.

"I don't mean by this that the sole requirements of a salesman are courtesy and a willingness to please; it must naturally include a full knowledge of his goods.

"But you may be the best posted man on your line in the trade, but you won't get far without the other two essentials.

"It sometimes takes quite a bit of resourcefulness to get on the right side of a cranky customer. When I was on the road there was a current story about a traveling man who sent in his card to a buyer. The buyer threw the card into the waste basket and told the office boy to tell the traveler that he couldn't see him.

"The office boy took out the message, whereupon the traveler demanded his card back. The office

The KODAK SALESMAN

boy saw the buyer and returned with five cents to pay for the card.

"The traveling man pocketed the nickel, took out another card and told the office boy to take it into the boss as his cards were two for five cents. The buyer saw the joke and invited the traveler in.

"I once had a very austere maiden lady for a customer; I was almost afraid to smile when greeting her for fear she would take offense.

"Her photographic attempts were atrocious, and she almost invariably came in with a big handful of prints for me to examine.

"The first couple of times I attempted to admire them, partly because I was a bit afraid of her ladyship, and partly because I thought that was what she wanted.

"The next time she came in with a bunch of prints I did a lot of thinking, and so I told her frankly that I thought she was capable of turning out a whole lot better work and pointed out several different ways whereby it could be improved.

"For the first time I saw her smile. 'Young man, I've been hunting all over this blessed city trying to find someone who would tell me how to make better pictures. I know my stuff is simply awful, but no one has ever before seemed to give me credit for having even that much intelligence.'

"She had an ample bank roll to back up her desires, and from then on was one of my best customers and boosters.

"The way to boost sales is to know your goods; know yourself well enough to conceal any natural dislikes for a customer, and to make the customer feel that you can and will be of real service."

The Window Display Competition

To be perfectly frank, we did not expect a big rush of entries for our monthly Window Display Competition for February and we cannot deny that the weather has been peculiarly unfavorable to most of you for photographing displays; in fact, in quite a number of cases it is more than likely that windows have been more or less frozen up.

Those entries which we did receive were under these circumstances, hardly representative, neither was the standard of merit particularly high, when considered from the viewpoint of what constitutes a good presentment of a selling idea.

One fault was particularly apparent. We refer to the tendency to crowd the display. A large number of goods in the window may, if the beholder is sufficiently interested, attract attention; but it leaves him to formulate the *desire to purchase*. A good display ought to help to *create* such a desire.

In the circumstances the judges declined to make an award. The Competition is again open this month and we are looking forward to a larger number of entries.

To recapitulate the conditions in brief, we offer an award of twenty-five dollars each month for a photograph of the best window display of photographic goods.

Entries for the month will be received up to and including the twentieth of the month; entries received after that date will be included with the entries received for the following month.

We reserve the right to withhold the award any month when the entries do not come up to our standard, or when they are too few in number to make a fair test.

The KODAK SALESMAN

Technical Knowledge

Commenting on the encouragement of acquiring practical technical knowledge by the photographic salesman, a writer in the *Photographic Dealer* remarks:

"The presence or absence of technical knowledge on the part of the customer or salesman is very noticeable—in effect—in the finishing department. Its presence facilitates a smooth, even flow of work, free of chance jobs, and other knotty problems. Enlarging orders, treatment of negatives, complaints and queries, all afford opportunities for technical knowledge to show to advantage.

"A few actual cases of its absence may make this clear.

"A customer gave an order for a 10 x 12 enlargement from a 1A film. The subject a sea shore snap showing two figures situated almost at each end of the negative.

"The order was booked and passed on to the finishing department. When it reached the enlarger he was confronted with the following problem:

"Did the customer require a straight 10 x 12—which was impossible—or a 7 x 12, which was not exactly what he ordered. Dare he—the enlarger—cut off either end of the picture to make a 10 x 12? If so, which end? Dare he add to the sky? Almost certainly one or the other end, or perhaps the sky, was of paramount importance to the customer and, therefore, the rest of the negative might be sacrificed to make a picture, but to find out the facts would mean starting inquiries and delaying the work instead of getting it done.

"He could, of course, use his own discretion, which might or might not coincide with the customer's ideas.

"Had the salesman considered the technical possibilities of the negative, the vague order for an impossible 10 x 12 might have been a quite feasible 9 x 15 or 13 x 20, or a pictorial enlargement of any size or shape.

"I have known negatives to be sent in for intensifying, and others for reducing, which could be spoiled only by the treatment ordered.

"'Brick-wall' negatives, and uranium-toned films are received for developing out prints. (The necessary exposure may be half an hour with a 1,000 C. P. Lamp).

"Thin, washy negatives are sent in for soft bromide, or perhaps, sepia prints.

"A purchaser of an expensive camera once complained that his negatives were never sharp, in spite of careful focusing.

"He was asked to call back in a few days—meanwhile his camera was sent to the factory to be tested. A skilled man wasted an hour but could find no fault.

"He concluded from the negatives that they had been taken glass side to the lens, which happened to be correct. The salesman should have been able to settle the matter on the spot, and saved time and annoyance all around."

You naturally can not expect the beginner salesman to know all these things, but he should lose no time in acquiring all the technical knowledge possible to absorb, because it means so much in every way as a stepping stone to his success.



If your rewards don't come as fast as you think they should, remember that life, while relatively short, is yet long enough to enable you to wait. Furthermore, what would you do if everything had already been done? You've still got time. Go ahead.—*Warde's Words.*

The KODAK SALESMAN

Goods Well Displayed Are Half Sold

If your windows are worth something to the Y. M. C. A. Minstrels and other local institutions for advertising purposes, surely they are worth more to you who depend upon the sale of merchandise for your success.

Even though you cannot obtain the services of a trained window trimmer, at least you can keep your window clean and change the goods displayed frequently.

The secret of good window trimming is to keep the display as simple as possible. You'll agree there is nothing pleasing from the standpoint of attractiveness in a pawn shop window. One article neatly displayed will attract more people's attention than several dumped promiscuously into the window.

Change the display frequently, showing not more than three or four articles at a time. If you use a background or floor covering, avoid the use of clashing colors. Stick to one if possible and never use crepe paper or cloth with a large design, which only serves to confuse the observer and attract his attention from the display itself. Always choose a pleasing and harmonizing color for trim which will accentuate the value of the object displayed. For example, note the window displays of the high grade jewelry stores. There you will find some bit of jewelry or a precious stone very neatly arranged in a background of a most harmonizing color, usually a black or grey, seldom do you find more than one kind of article shown. Here, though, you seldom find the same display for more than three days. Did you ever see windows that attract greater attention?

Bear in mind in displaying accessories that the majority of people, even though not mechanically in-

clined, have a keen desire to see how things are made. If the article shown is of a mechanical nature, try and show the construction. There are few of us who have yet outgrown the age where we like to take a watch apart to see how it works.

If you are showing an article that possibly cannot be shown in detail, at least print a few cards telling how well it is made or how simple is its construction.

Lastly remember you pay a good rent for your display window. Make it show a profit, at any rate use it to display your wares and not cobwebs or year-old posters.—*Silver Edge.*

“Kodakery” for April

Frequently the amateur snaps some landscape bit wherein the clouds in the sky add much to its effectiveness.

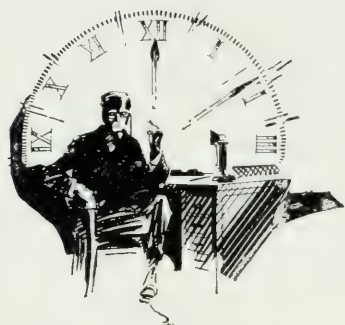
His negative shows the clouds but the resulting print is often a disappointment because the clouds do not seem to print as they should. The first article in the April issue of *Kodakery* tells just how to print so the clouds in the negative will record in full value.

This number also contains a mighty interesting illustrated home portraiture story and is followed by one of equal interest on the use of the Kodak Portrait Attachment.

“Making a Kodak Biography” will appeal to everyone with a youngster in the family, and the illustrations accompanying it will be a big incentive to go and do likewise.

Several other interesting and instructive articles round out the number.

Read it carefully as there are lots of good pointers for the salesman in it and it will also help you to remember to fill out the subscription blanks.



Ten Minutes with the Boss

SAM, how many of our people do you suppose ever give a thought as to just why this store exists and has been a success?

"I presume that after the first strangeness has worn off that the average employee considers the store merely as a place where he has to spend so many hours a day, and to do a certain amount of work for a certain amount of money.

"The store and stock arrangement become so much a matter of course that he scarcely sees them, and so fails to consider or see where anything might be done to further the business.

"I presume, Sam, that in a way this is only natural; they may not feel that it is up to them to see or to suggest any methods for improvement, or possibly that we might resent any suggestions.

"Just the same, Sam, I like to feel that everyone on the payroll is interested in the store as an institution and not merely as a place to work.

"It helps a lot, Sam, when you can get every employee to realizing that the success of a business does not depend upon any particular department, or any one person, but upon the harmonious working-together spirit.

"The boys behind the counters may sell a lot of goods, but if the boys in the shipping room are careless in packing or slow in get-

ting out the goods, the whole business suffers.

"Whoever has to sweep the sidewalks, clean the windows and dust the fixtures may not feel that his work is important, but if these things were not done properly, it would reflect on the whole store.

"If goods were not purchased intelligently, letters answered promptly, and the books accurately kept, everybody from the errand boys up would suffer accordingly.

"I don't care how big or how small the job is, it is always of importance as related to the store as a whole.

"I don't know whether you saw it or not, Sam, but a week or so ago a man came in accompanied by a dog; this dog was one of the wagging tail kind, and he, in his tour, wagged his way through the stock of tripods standing on the floor and they toppled all four ways for Sunday.

"One of the stock boys happened to be waiting for some goods to come up, and, though it wasn't his job, he hopped over and straightened them up again.

"It may just have been an instinctive love of orderliness, but I like to think, Sam, that he did it because he was interested in the store.

"I may not seem to notice all these little happenings, Sam, nor can I always stop to commend them, but I know pretty well everyone here who takes a real interest in things.

"I remember a good many years ago when I was employed by a big

The KODAK SALESMAN

department store. I was going through the store with the President of the concern, and as we passed down an aisle a woman customer unwrapped a parcel and dropped the paper on the floor; a cash boy standing near promptly picked up the waste paper.

"The boss stopped. 'Who told you to pick up that paper?' he asked. 'Why, nobody, sir,' replied the youngster. A week or so later I found this boy in the office of the boss as his private messenger—so you see things *are* noticed.

"Of course in the movies, Sam, the young man who always does just the right thing and always safeguards his boss' interests, eventually marries the lovely daughter of friend Boss and succeeds to the business.

"It doesn't necessarily follow that this is what always happens in real life, Sam, but the chap who takes a broad view of his job and of the house employing him will never get the worst of it.

"The employee who takes a real interest in everything that pertains to the store's workings is bound to take the same interest in the customers' welfare, and the customer very soon senses it. This accounts, Sam, for the large personal following of a good many salesmen you know, and possibly quite a bit for the reason of your own success."



If some photographic problem puzzles you, write us—our staff of experts is always at your service.

Fill in the "Kodakery"
Forms—both kinds
(See page 3).

Play for Repeats

The majority of salesmen selling Kodaks and photographic supplies handle a number of other lines as well.

Practically all of these other goods require a certain amount of knowledge and experience on the part of the salesman to sell successfully, but none, perhaps, demand as much knowledge as is necessary in the selling of photographic goods.

It will pay the salesman to acquire all the photographic knowledge he can for this reason.

When he sells a man a hand sled, a pair of skates or a hammer, he is practically through with that particular customer for a long time to come, but when he sells a camera his relations with that customer have just begun.

If he has sold the camera intelligently and impressed the customer that he understands photographic goods and their use, and that he is willing to pass out this information cheerfully, he will find the customer coming back to him weekly, or oftener, for the other photographic essentials.

This does not mean that you should neglect to inform yourself fully regarding any and all lines of merchandise you are required to sell, but that it will pay you, and your store, to post yourself fully on the Kodak line and amateur photography in general, because the Kodak enthusiast is the best *repeat* customer you have—and it is the repeat sales that count in business building.



Keep your head, think with it for yourself, be game, and your batting average is bound to rise.



The Primary Page for the Beginner Behind the Counter

IF some of the old timers should pause to read this column they might smile a gentle smile and say to themselves, "This stuff is not for me"—and neither is it intended for you, sir—unless you have failed to keep yourself posted.

One of the first things the beginner in selling Kodak goods should do is to post himself thoroughly on every sundry carried in stock.

For instance, a customer notes that there are three different models of the Kodak Metal Tripod and wants to know which one to select for use with his particular camera. Can you tell him right off the reel the difference and hand him the one best adapted to his needs?

Suppose, again, he says he doesn't like to use his tripod on hardwood floors because the spurs mar the floor or slip. Do you just sympathize with him, or do you know your stock well enough to recommend him an R.O.C. Tripod truck to overcome this difficulty?

The actual sale of any particular sundry is not much in itself, but if it helps the customer to attain better results, or affords greater convenience, you have made a friend for yourself and your store.

You can employ an hour or so to most excellent advantage by studying the various catalogues and posting yourself thoroughly on every sundry.

Don't overlook the fact that a very great number of amateurs are not familiar with the catalogues and so do not know of the many conveniences to be had.

Some beginner becomes impressed with the important part correct temperature plays in development and wonders just how he can maintain the proper degree. The ordinary house thermometer is not exactly suited to the purpose and so he asks you how about it. If you are posted you reach in the sundry case and bring out the Eastman Thermometer for tank development and the Thermometer Stirring Rod; you tell him the Eastman Thermometer is especially designed for tank development but can be used equally well for tray development while the dual use of the Thermometer Stirring Rod is obvious.

Again, a beginner shows you a bunch of prints that have been trimmed with a pair of scissors. Now he would like to have nice true edges and wonders how he can get them. Strangely enough, he doesn't know that there are such things as trimming boards—but you do, and you show him one and how easily it works—well, he won't be happy till he has one.

Perhaps he has developed a few rolls of film and pinned them up—or attempted to pin them up, for drying.

He feels sure that there must be some more convenient way but he

The KODAK SALESMAN

just hasn't happened to hear of film clips; he tells you of his troubles and you show him the various clips for the purpose.

He may want to make some glossy Velox prints with the highest possible finish. He dries them in the ordinary manner and is not satisfied because he has never heard of a ferrotype plate and how to use it.

So once more he asks you, and you show him a ferrotype plate and how to place his wet prints on the surface of it and make them adhere by using a squeegee or print roller to remove the surface moisture.

Or, perhaps through inexperience, he has been a bit careless in dusting his printing frame and, as a result, his prints show a number of white specks. He would like to get rid of these specks but doesn't know how.

He asks you how it is that when he has his prints finished for him that they don't have these specks—and you tell him how all prints are spotted where necessary, and you show him a set of Eastman Spotting Colors and how they are used.

Now, all this may be "old stuff" to the experienced salesman or to you, but it is of much importance just the same.

Study the sundry items; learn what they are for, and how to use them—and how to sell them intelligently.

If you don't know and the beginner doesn't know, it's a sad case.

Study the sundries.



Read "Fifty Times" on page 3 over again.

The Sequel of Careless Figures

A number of unhappy consequences follow the making of careless figures on sales checks but a customer of this store presents another phase of the subject. Put yourself in her place and then see how kindly and clearly she has told us of a practice that has put her to inconvenience several times.

Messrs Strawbridge & Clothier.
Gentlemen:

Permit me to call your attention to an error often made in taking an address of a purchaser whose house number is one where a figure 5 precedes a figure 1. You can readily see how easy it is in completing the figure 5 to make a complete 7 of the 1, by letting the top of the 5 unite with the top of the figure 1.

During the recent holiday season an inexperienced boy (helper) brought a paid package to my door. I told him it did not belong to me but he said "It is marked 516 Blank Street" and insisted that I take it in. I answered "No, it does not belong here; you try 576 Blank Street, it may belong there for the figures are not just true."

This mistake has been made a number of times to our inconvenience and if this will help to guard against mistakes in the future I shall not regret calling your attention to the cause of some wrong addresses. Trusting this will reach the right department of your store.

Sincerely yours,
Mrs. E. C. S.

This customer's suggestion has been properly acknowledged in a letter to her and now let's mind our P's and Q's," or, more strictly speaking, our 5's and 1's.—*Store Chat*.



An empty show window is like an unmined ton of ore; it has no value. Intelligent labor makes it an irresistible selling force. In the interest of production make your show window a sales producer.—*The Loop*.

The KODAK SALESMAN

Ten Don'ts

Julius Mentzel is a salesman—a highly successful one—for a business specialty. He has to go out and dig up his customers and sell them a fairly high priced article that at the beginning most of them feel that they can get along without.

Like all successful salesmen, Mr. Mentzel pursues a definite line of action, and has jotted down in the *Protectograph Bulletin* for the benefit of some of the younger salesmen in his line ten "don'ts" in selling. As they apply equally well to your proposition we pass them along to you:

"Don't be Timid: You have something to sell that you don't have to be ashamed of: You represent the largest and most reputable concern in the world in its line: Uphold the dignity of this institution.

"Don't be afraid of work: It is as easy to acquire the work habit as the swivel chair habit. Get the work habit.

"Don't lose your nerve: The brainiest men in the world say 'lose everything you have, even your shirt, but keep your nerve.' I have gone several days without a sale, but my average was there at the end of the week. Hard knocks may be discouraging but surmounting them is good exercise.

"Don't argue: You may win your argument but sure as fate you'll lose your sale. Get the habit of convincing a man without arguing. Remember the wisdom of Solomon, 'A soft answer turneth away wrath.'

"Don't appear carelessly dressed:

A clean collar, a shave, shined shoes, cost very little even in these H. C. L. times. Appear prosperous. Nothing succeeds like success. But be careful that your wearing apparel does not attract more attention than your sales talk.

"Don't knock: There is a way of expounding the merits of your own proposition which will automatically win out. We get a great deal of advertising through our competitors playing the 'Anvil Chorus.'

"Don't speak in harsh, shrill or rasping tones: If your speaking voice is not pleasant try to cultivate a pleasantness of tone. It's half the battle in retaining interest in selling. Take special notice of voices that please you and try to imitate them. 'The voice with the smile wins.'

"Don't have everything to say: Remember a good salesman is one part speech and nine parts judgment. Cultivate being a good listener as the occasion presents itself.

"Don't display temper: It is true that there are times that patience ceases to be a virtue, but it is well to remember that *anyone* may habitually become unbalanced by temper, but it takes the diplomat to remain calm and maintain composure at all times. The most dangerous fighter is always the one who never gets rattled.

"Don't arouse antagonism: Ask no questions and make no statements calling for negative replies. Plan your words so that each answer will be an agreement or the word 'Yes.' You then have your prospect thinking your way."

*Twenty-five Dollars Award for the Photograph
of the Best Window Display of Photographic Goods
(See Page 9)*

Good citizenship is a duty. Simply being an inhabitant of a place does not fill the bill.

—Delco Bearings.

The History of a Word

THE trade-mark "Kodak" was first applied, in 1888, to a camera manufactured by the Kodak Company and intended for amateur use. It had no "derivation." It was simply invented—made up from letters of the alphabet to meet our trade-mark requirements.

It was short and euphonious and likely to stick in the public mind, and therefore seemed to us to be admirably adapted to use in exploiting our new product.

It was, of course, immediately registered, and so is ours, both by such registration and by common law. Its first application was to the Kodak Camera. Since then we have applied it to other goods of our manufacture, as, for instance, Kodak Tripods, Kodak Portrait Attachments, Kodak Film, Kodak Film Tanks and Kodak Amateur Printers.

The name "Kodak" does not mean that these goods must be used in connection with a Kodak Camera, for as a matter of fact any of them may be used with other ap-

paratus or goods. It simply means that they originated with, and are manufactured by, the Kodak Companies.

"Kodak" being our registered and common law trade-mark, can not be rightly applied except to goods of our manufacture.

If you ask at the store for a Kodak Camera or Kodak Film, or other Kodak goods and are handed something not of our manufacture, you are not getting what you specified, which is obviously unfair both to you and to us.

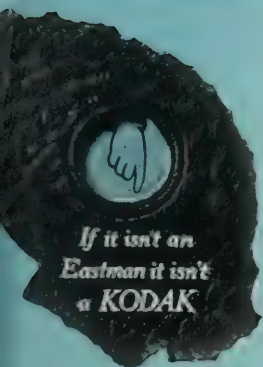
If it isn't an Eastman, it isn't a Kodak.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

The KODAK SALESMAN

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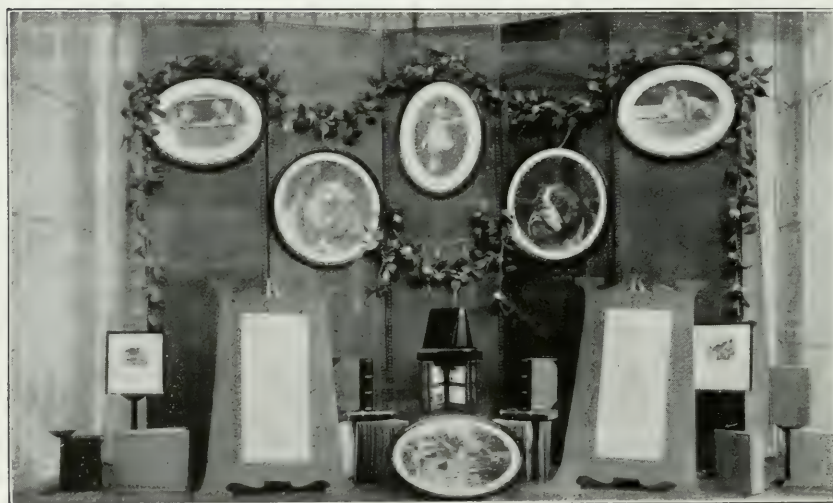
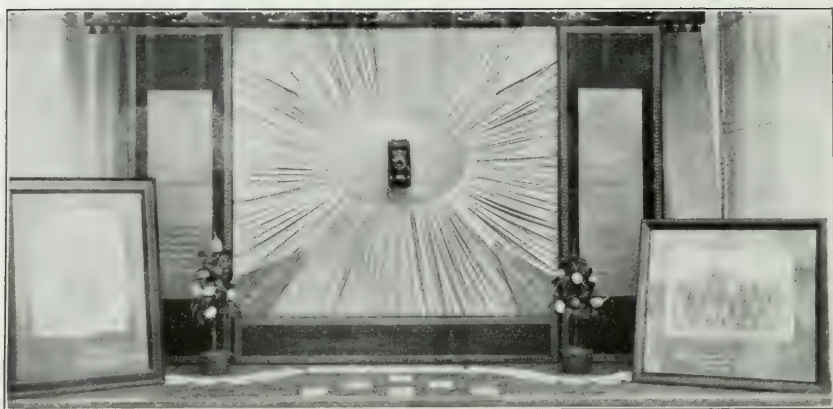


“The reason some men never get ahead is because they have too many irons in the fire and don’t keep any of them hot.”

“**T**HE customer who complains is actually doing you a favor, and the very fact that he complains proves that, unconsciously, he has your interest, as well as his own, at heart. Wouldn't you prefer that he complained rather than that he should quit you cold?

The man who complains *wants* to do business with you, provided you will meet him half way. The man who doesn't complain stays away from you, and, without any deliberate intention of being mean, he simply relates his experiences to his friends.”

—*The Voice of the Victor.*



Two Good Display Suggestions from Abroad (See Page 3)

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

APRIL, 1920

No. 3

Effective Window Displays

Very effective window displays can be made with comparatively little material, and with but a minimum of effort if the plan is carefully thought out beforehand.

We reproduce in this connection, photographs of two displays received from abroad which demonstrate this contention perfectly.

The selling idea behind display number one is Kodak Snap Shots of your Children, and Kodak Pictures for Home Decoration. You will note that while this display carries out the idea clearly that there is not a camera of any sort in the window.

Eight simply framed pictures and a few albums form the base of the display.

The panelled screen is easy to construct, the flowers are obtainable anywhere, and any sign writer can make display cards similar to the ones used in this display.

The screen in this display was covered with brown canvas paper

with a border of flat gilt studded moulding.

The second display makes use of but a single Kodak, yet its attention value is very great. This display is, perhaps, a bit more difficult to install as the pleating in the center panel takes a bit of time and care.

The cards in the side panels feature the slogan, "Take a Kodak with you;" motoring, vacations, week-end parties, up the river, and other out-of-door good times.

This same slogan also appears on the oval on which the Kodak is mounted.

The framed pictures are duplicates of two on view at a local photographic exhibition. It is to be regretted that the half-tone process does not permit of these details showing with greater clearness.

The award in the Window Competition for March goes to H. A. Jones, Raymond Mercantile Co., Raymond, Alta.

The Competitions are now discontinued for the time being.

Every additional subscription to "Kodakery" means more business.

Fill out the subscription blanks.

The KODAK SALESMAN

The Why of the Anastigmat and the Kodak Anastigmat in Particular

By DR. A. K. CHAPMAN

Article III

There are optical errors or aberrations other than those mentioned in Article II which are of equal importance from the standpoint of both war and peace time use. Suppose we focus on a screen by means of a simple collective lens the image of a distant point of light which emits one color only, say yellow. Suppose further that this point of light is located on the axis of the lens, which is an imaginary line passing through the center of the lens and the center of the plate. It

by virtue of which axial rays passing through it at different distances from the axis are focused at different points on the axis, is called spherical aberration—spherical because an aberration of this sort is an inherent property of a spherical refracting surface. The amount of spherical aberration can be changed by altering the shape of the lens; that is, by altering the radii of curvature of the surfaces. In a photographic objective made up of several simple lenses it is possible, by

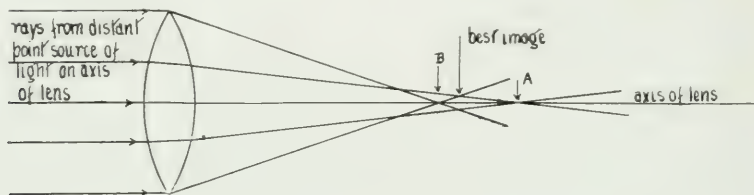


Fig. 4

will be found that the smallest image that can be obtained is not a point but a small disc. In other words, the image of a point of light formed by such a simple lens is not a point but a small area. This is due to the fact that the rays of light passing through the outer portions of the lens are bent more than those passing through the lens in the region near its center. The central rays are collected at A, Fig. 4, while the rays going through the lens near its edge are focused at B. Rays passing through the lens at points intermediate between the axis and the periphery are focused at points intermediate between A and B. The best image will be somewhere between A and B as indicated. This property of a lens

properly designing it, to eliminate to a large extent this spherical aberration. The designer may decide that he will have the central rays and the rays passing through the objective three-fourths the distance from the axis to the periphery focus at the same point. If this is done other rays will not be focused at exactly the same point as the central rays and the rays three-fourths out, but will show slight departures as in the diagram, Fig. 5. The magnitude of these departures, among other things, determines the size of the image of a distant point of light as produced by the objective. The better the spherical correction the smaller such an image.

When a lens is tested, the image of a distant point source of light is

The KODAK SALESMAN

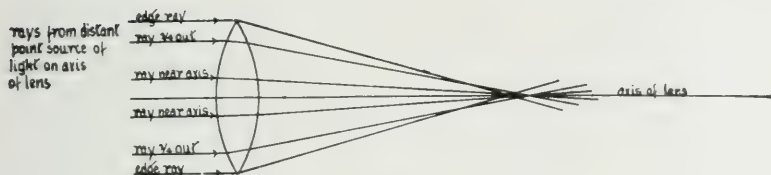


Fig. 5

examined and its diameter on the focal plane observed with a microscope. Since objects which are to be photographed may be thought of as made up of a series of points, it will be seen that the sharpness of the image of such objects as produced by the lens will depend, among other things, upon its spherical correction.

Now suppose that the point of light, the image of which we wish

the central portions. This sort of oblique spherical aberration is called coma. Coma, too, can be greatly reduced through suitable combinations of lenses of proper shapes.

It will now be seen that the central and oblique images of a point of light as produced by a simple lens are not points but areas, and that the definition yielded by the lens will depend, among other things, upon the sizes of these

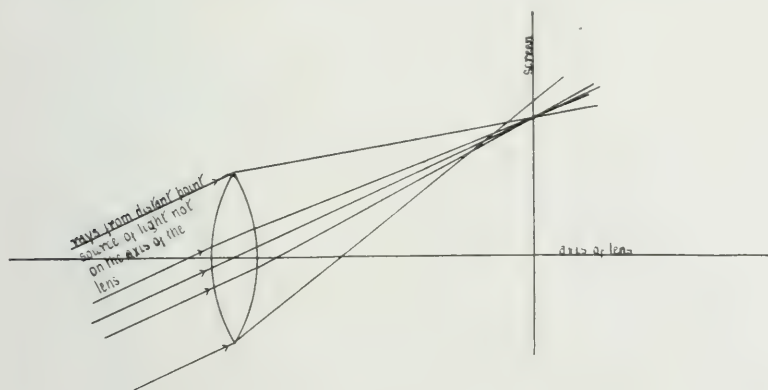


Fig. 6

to focus upon the screen, does not lie on the axis of the lens but is at one side as shown in Fig. 6. An effect somewhat similar to spherical aberration is noted. No sharp image of the point of light can be found but a small area of irregular shape is the best focus that can be obtained. This is due to phenomena of a sort similar to those described above. The oblique rays passing through the outer portions of the lens are not focused at the same point as those passing through

areas. These sizes are determined by coma and spherical aberrations as well as by other errors such as astigmatism and curvature of field to be discussed later. In testing lenses these areas are measured on the focal plane. For instance, the curve marked "image size" in Fig. 7 gives the diameters of the images on the focal plane of a point source of light when the rays are passing through the lens along the axis and at angles of 3° , 6° , 9° and so on, with the axis as in Fig. 8.

The KODAK SALESMAN

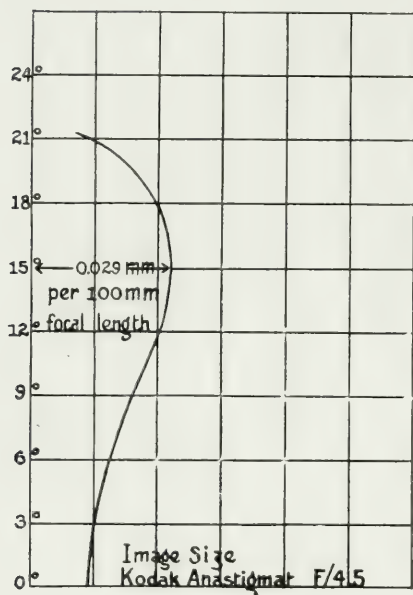


Fig. 7

These errors, such as spherical aberration and coma, are the radicals of the world of optics and they are quite as troublesome to the lens designer as the doctrine preached by modern political and social aber-

rationists is menacing to the structure of civilization. There was a time when the possessor of an anastigmat which had found its way into his hands from abroad felt himself just a little better equipped than his neighbor who could boast only of a lens originating in the United States perhaps. It may be that years ago there was some justification in this attitude and that the imported lenses were better corrected for spherical aberration, coma and all the other optical errors than were lenses here, but that time has long since passed. In addition to being available at a more reasonable price, Kodak Anastigmat lenses are now equal to the imported lenses which we once looked upon as being the acme of perfection.

“Every salesman must realize that he is not merely selling goods—he is selling an idea, of which the merchandise is only a part.”

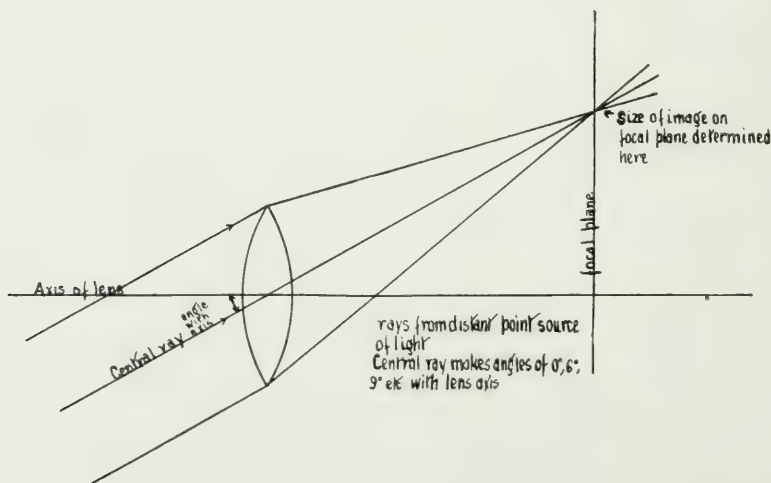


Fig. 8

The KODAK SALESMAN

POINTS ABOUT ENLARGEMENTS

SOME excellent advice is contained in the accompanying article by a practical man in a recent issue of the *Photographic Dealer*.

"What sort of an enlargement will it make?"

Coming from a customer the above question is one, the importance of which is only equalled by the difficulty of giving a definite reply.

Without an enlarging lantern at hand with which to project and examine the picture, it is impossible to say with anything like certainty just what sort and size of projection a strange negative will make. And yet the more definite the reply can be the better for business. It is evident therefore that the query is not one to be passed over lightly, but that it should receive the best attention possible and any practicable means made use of to ensure the best answer being given.

The convenient presence of a lantern within reach of the counter is not at all usual, so we must consider what can be done without it.

The main things which affect a negative's enlarging possibilities are cleanliness, definition, color, density and shape.

If the negative is dirty most probably it can be cleaned. It depends on the age and extent of the dirt, but providing there is no obliteration of small detail, a small amount of dirt is not likely to prove an insurmountable obstacle, though it may add to the working-up.

Except in large negatives, the definition cannot be well judged with the naked eye. A powerful magnifier is necessary. A negative appearing needle sharp in the important parts when well magnified, will enlarge to any size, other factors

permitting and provided that an efficient enlarger is to handle the job. A negative that is not dead sharp, but is nevertheless sharp enough to be distinct, will usually enlarge to three times linear without much loss of quality, but it is unwise to attempt to enlarge a decidedly "woolly" one at all.

The color—or colors—of a negative can greatly affect the quality of an enlargement. With the exception of odd cases the best enlarging negatives are pure black or blue-black and of the same color all over. In the case of very soft negatives which are also thin, a slight tint of yellow, brown or green is no disadvantage, on the contrary it may improve matters. With dense or hard ones, however, such tints are decidedly a drawback although the tinted negatives may give good contact prints.

Negatives that have acquired highly colored stains from improper fixing, intensifying or any other cause, are best left alone altogether, particularly if the stains are in patches. Of course these colored defects can sometimes be removed; but their removal is attended with risk, and at the best there is only a slight chance of ultimate satisfaction. Only a practical expert can predict with success the result of enlarging from a badly stained negative.

Density is another thing that plays a more important role in projection than it does in contact work. A negative that is fairly dense for the latter will be very, very dense for the former even if a powerful illuminant be used, and there is this difference as well, that while in contact printing prolonged exposure only means loss of time at the most, in enlarging it is also likely to mean fogged results.

The KODAK SALESMAN



KODAK HEIGHTS

The white patch at the top of the picture is the Recreation Field

The KODAK SALESMAN



OM THE AIR.

ile the smaller area on the right indicates the Tennis Courts.



Confessions of a Salesman

"DID you ever try to sell yourself to a fish?

"I did once; my guide and I were paddling along close to shore and we approached a spot where a big up-rooted tree had fallen into the water.

"If ever a spot looked like the ideal home for a grand daddy bass this one appeared to be it. I put on a nice new lovely minnow and dropped it alongside the log; there was a mighty swirl—I waited a moment and then gave a gentle tug to set the hook.

"No resistance followed and so I reeled in to find that grandpa had cleverly stolen my bait. I put on another minnow and cast again to the same spot. Nothing doing—grandpa was quite evidently wise. So I opened up my tackle box and hooked on an artificial fish that looked good enough for any bass to eat. It evidently did not possess sufficient attention value and was ignored.

"Then I tried an artificial frog and next a rubber crab but I couldn't sell him on either of them.

"I sat and thought a moment; I knew that I had done a good many foolish things at times and so I figured that the fish might have some mental weakness of which I might take advantage. I looked my tackle over and selected a bait that resembled nothing that ever inhabited either water or land; I think I must

have purchased it from some good looking saleslady in a department store in a fit of temporary aberration. Even my Indian grunted as I fastened it on—so you see it must have been pretty bad.

"I cast once more in the shadow of the log—Jam! Slam! Bing! I don't know whether it was curiosity—it certainly wasn't *idle* curiosity—or just a wild rage because such a looking object had invaded his dominion—anyhow the fact remains that I sold him.

"Now when you come to think about it you can sell yourself or almost any proposition, or commodity, if you put your heart in your work and go at it intelligently. You can't expect to average one hundred per cent.; if you could there wouldn't be any fun in the game. That reminds me of another of my youthful failures.

"I have always been fond of animals and as a small boy I had gone through the white mice and tame squirrel stage and longed for other worlds to conquer. At about this time a colored boy passed our house swinging a 'possum by the tail. Naturally I was much interested and particularly so when I found the 'possum was alive and so began negotiations for his purchase—a quarter and a 'lignum-vitae' top changed hands and the 'possum became mine.

"After the preparing of a suitable cage came the Hagenback stunt of taming Mr. 'Possum.

"Here I found that I was a bit weak on natural history as he not

The KODAK SALESMAN

gently, but firmly, declined to be tamed, and to this day I carry the marks of his teeth in my left hand, from which I had to persuade him to disassociate himself with a ball bat.

"If you are wise you profit by your failures; thereafter I pursued my fauna investigations with greater care and in due time became possessed of both a tame fox and a coon, but passed up any intimate investigations as regards rattlesnakes or alligators.

"I am quite sure that all such experiences have had an influence on my career as a salesman and I think that if you will study your own case that you will find that you have been influenced by much the same things.

"From your past experiences you learn how to judge, and to handle people; from external appearances you can put them in their general classification. You know instinctively the reserved type or the dignified type at whom, or with whom, it would be lese majeste to smile.

"You can detect the person who likes to talk and be talked to, and with whom you can crack a joke.

"Certain characteristics mark the person of indecision—the sort who really want you to push and force them to purchase and so on. Sometimes these external signs fail—sometimes the gruff, crabbed appearing person may have a smile just under the surface, but you will do well to follow your first diagnosis, and permit the smile if it is there to emerge from retirement on its own accord.

"The close student of nature, human and otherwise, knows this; he makes his general classifications yet if he finds his subject not running true to form he is ever alert to change tactics."

Kodak Heights

The Aeroplane view of our plant on pages 8 and 9, affords an excellent idea of the lay-out of the grounds and buildings.

The smaller building on the left of picture (though actually not so small) is the executive building wherein are located the various offices connected with the management of the plant. Here are also found the commodious dining rooms where the noon meal is served on the cafeteria plan.

The upper of the two railway tracks in the top left corner is the Grand Trunk, while the other is the main line of the C.P.R. and from this can be discerned immediately above the recreation field, our private switches for coal and freight.

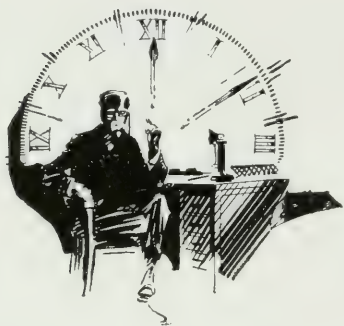
The building in close proximity to the C.P.R. houses many of the manufacturing sections, including Camera, Mount, Printing and Box departments, the ground floor accommodating the stock and shipping rooms.

The central structure is devoted to the coating of Film, Plates and Paper, as well as the cutting and packing of these important products for the market.

The dark buildings in the right foreground are the Power Plant. Normally they are not as prominent as would seem to be the case from this photograph, this end of the property being on a much lower level than that portion where the other buildings are situated. Furthermore there is a heavy screen of trees on the sloping bank. The reservoirs are clearly shown at the lower part of the picture.



Go about your work with an air of resignation and maybe the boss will ask you for it.



Ten Minutes with the Boss

"**S**AM, since the first of the year I have seen a good many new faces in front of the counters and I have discovered quite a few new charge accounts on the books.

"Now this is highly gratifying, Sam, because it tells me that our advertising and display windows have been doing good work.

"One of the hardest jobs of any store is to get—and hold—new customers. As our store is right in the heart of things, we do have a good many transient customers who reside in some other town, and these we cannot expect to turn into regular customers. Even the greenest clerk, Sam, can tell new customers at a glance; they do not come into the store with certainty and proceed at once to the counter or section containing the goods they desire, and when they do reach the right counter they inquire about certain goods which the regular would simply ask for because he would know we had them from his previous dealings with us.

"Now the point is this, Sam, do our sales people put forth any special effort to make these new customers feel at home and to believe that they have come to the best store in town so that when they are again in need of something in our line they will come back again?

"As I said a moment ago, even the greenest clerk can tell a new

customer and so I am wondering if any of us say to ourselves, 'He is just an out-of-towner—won't ever see him again,' and so try to get rid of him with mediocre or inefficient service. I had an example of this the other evening, Sam; I came back from a little trip in the morning and went directly to the store, and so had to carry my bag home with me at night. During the day my wife phoned me and asked me to purchase a pair of scissors for her; this request I promptly proceeded to forget until after the regular stores had closed. As I started for home, I happened to think of the scissors so I went into a drug store and inquired of a woman behind the counter if they carried scissors; she said 'Yes' and just stood there.

"I asked to be shown some and she said, 'Haven't got any,' and I said, 'I thought you said you carried them,' and she said, 'All sold out,' and then walked away from me.

"She did not even smile, or evince any regret that she could not be of service. I am wondering if she judged from my bag that I was from out of town and so not worth bothering about.

"However, Sam, my curiosity does not extend far enough for me to go back to her again and that store has lost a possible customer.

"Sam, a certain percentage, and a good sized chunk at that, of all we spend for a good store location, and for advertising and window

The KODAK SALESMAN

displays must be charged to the obtaining of new customers.

"In every line of business there is a steady loss of old customers, from a number of different causes, and if this loss is not made up—and more than made up—the business will decrease and eventually fail.

"Every new person seen in the store is an asset even if he or she is but a 'one time' purchaser if they leave the store in a satisfied frame of mind.

"You never can tell when a non-resident will become a resident, or when the transient non-resident will speak a good word for the store.

"It would be foolish, Sam, for me to say that the new customer should receive better treatment than the regular customer—but the new customer should be treated equally as well.

"If time permits, the new customer should be tactfully made aware of the scope of the store and of its special facilities for handling trade.

"He should be made to feel that the salesman finds pleasure in waiting upon him, and that the store is a pleasant place in which to trade and that it is thoroughly up to date and progressive.

"Particular attention should be paid to very old people, and to children. Many old people get the erroneous idea that they are becoming a 'bother' and so are diffident and ill at ease. A smile, a hearty interest in their wants, and perhaps a comfortable chair in which to rest, will make a fast friend.

"The young sales person, Sam, is apt to forget just how quickly boys and girls grow to be men and women; to us older ones this transformation takes place over night.

"The juvenile customer quite properly resents any inattention, or being made to wait while a later

coming adult customer is being served.

"The average youngster is eager for information and often surprisingly well posted, and so will also resent a patronizing attitude, or the attempt to sell him something he does not want with but half an explanation.

"Youthful impressions are very strong, Sam, and persist in after years, and in the same measure youthful business friendships persist.

"The inexperienced, or unthinking sales person, Sam, thinks only of the customer in his personal relation to him and overlooks entirely his relation to the store.

"If the customer is seemingly a grouch or of indifferent or unpleasant personality, his sole thought is to get rid of him as soon as possible with a prayer that he will never come back.

"On the other hand, the experienced, thoughtful salesman will know that first impressions are quite apt to be wrong and in addition will hold to his duty to the store, and use extra effort in courtesy and willingness to turn the grouch into a friend and often with surprisingly happy results.

"The new customer is much more than just a part of the day's work, Sam; if he is made into a regular customer he becomes an additional stone in the foundation of the store's prosperity, and so an additional surety for the salesman's job and its betterment.

"Keep your eyes open for the new customers, Sam; they are what keep the business moving ahead."



*In the Spring rush
don't overlook the
K o d a k e r y Paid
Subscription Plan.*



The Primary Page for the Beginner Behind the Counter

I HAVE been selling goods behind the counter for several years, but have just commenced selling Kodaks and supplies. Please tell me how and where I can obtain the necessary information to handle this line intelligently."

We know of no more fitting place to answer this letter than on this, the Primary Page.

The first thing to do is to obtain catalogues of the various lines carried in stock, and to read them thoroughly, and then compare the catalogue description with the actual goods. This will serve to identify the goods in your mind, and also give you a good idea of their physical appearance and difference.

"After studying and comparing the various camera models, do the same thing with the sundries. Learn to know just what a Kodak Portrait Attachment and a Kodak Color Filter look like, what they are for, and why the color filter is yellow in color instead of colorless like the portrait attachment, and the difference between the ordinary printing frame and the Auto-Mask and Maskit Printing Frames and so on.

After you have done this take a Kodak from stock and study—not just read over—the manual accompanying it. Learn just how to open and close the various models, how to remove and replace the back

and how to load and unload the instrument.

Study the mechanism and operation of the shutter; learn how to adjust it for the various automatic and "time" exposures and how to adjust the diaphragm for the various stop openings.

The manual will afford you the reasons for employing the different speeds and diaphragm openings together with sufficient other information to attempt actual picture making.

The best course of instruction is in the old, old school of experience; *i. e.*, take a Kodak and make pictures with it.

Develop your first rolls by hand, following the instructions in the manual so that you may learn just what happens and just how the image appears before and after fixing.

When your negatives are ready for printing, try making a few prints on Velox.

By developing and printing from the negatives you have made yourself, and in which you naturally have more interest than in those made by some one else, you will learn speedily how to correct your errors, and to turn out acceptable work.

Having been through the mill yourself you will be in position to sympathize with the beginners coming after you and likewise to intelligently put them on the right road. You cannot help but become interested in the work, and the

The KODAK SALESMAN

more you learn the further you will desire to progress.

At about this stage of the game possess yourself of a copy of "How To Make Good Pictures"—you will find it in stock. By this time you will not have to be urged to *study* it; you will find it simply written, avoiding technical names and terms as much as possible, and also that it covers understandingly, practically every part of amateur picture making.

By now you will have learned not only how to correctly estimate exposures and distances, but how to develop your exposures into good negatives, and how to select the proper grade of paper to produce the best results from negatives of varying quality or density.

Quite possibly your first prints will not come up to the standard set by your store's finishing department, but soon you will know when you have fallen down in their manipulation and so be able to pass all this information on to your customers.

When an opportunity presents itself—if it doesn't try and make one—pay a visit to your finishing department and see how they do things. Ask if they are reducing or intensifying any negatives, and if they are, note the improvement that can be made by these simple processes. Don't forget to ask a question once in a while. If they happen to be making enlargements stick around and watch how they do it.

If you have never seen an enlargement made before you will be fascinated with the results and amazed at the simplicity of the process. You will have a lot more respect for the Brownie Enlarging Cameras thereafter, and quite eager for the chance to try your hands with one of them or with the Kodak Enlarging Outfit.

By the time you have progressed thus far you will have found out ways to post yourself regarding the various types of lenses and their use, and making use of your own practical experience to solve the problems of others.

Best of all, you will have become an enthusiastic amateur and you just cannot help passing this enthusiasm along to your customers.

If at any time some problem confronts you that you cannot solve, just drop us a line—the whole Kodak staff of experts is at your service.



“Kodakery” for May

There are a lot of good articles and stories in the May *Kodakery*, including another Middleton nature story, but one of the most interesting from the photographic standpoint is entitled “The Pyro Developer.”

As is well known the pyro developer not only develops the image, but it also stains those parts of the gelatine in which the image is embedded, and it is this stain which gives a pyro developed negative its peculiar quality.

This article brings out a number of facts regarding a pyro developer not generally known and you will be more than ordinarily surprised and interested when you read it.



Health and disposition are the two most important things in life. Good health enables you to live with yourself; a good disposition, to live successfully with others.—Through the Meshes.



To-day is the to-morrow of yesterday—the day on which you said you would accomplish so much. Have you done it?—Temco Pep.

The KODAK SALESMAN

They Are Not Made

The salesman is frequently questioned regarding some special or additional equipment or if some modification of our regular products can be obtained. So, in order to save your time, the customer's time and our own, we append here a list of goods sometimes asked for that we are not in position to supply. Some of these things it is not physically possible to make in a practical way. In most of the cases where it is possible to supply these articles there is not a sufficient demand so that they could be manufactured and sold at a reasonable price. Where there are exceptions to this rule the features asked for may be had in other similar goods. For instance, there are frequent suggestions that we supply Autographic Folding Cartridge Premo Cameras. This could be done, of course, but it's much simpler to sell a Folding Brownie or a Junior Kodak.

Not Made

Autographic Backs for old style fixed focus Kodaks, and Box type cameras.

Autographic Feature for Cartridge Premo Cameras.

Cable Release for cameras equipped with finger release only.

Combination Backs for small Kodaks and Junior Kodaks.

Combination Back for 3-A Autographic Brownie.

Duplicators for Kodaks or Brownies.

Film for Kodaks, Brownies or Premos in a slow emulsion.

Film Packs, six exposures.

Film Pack Adapters for Kodaks and Brownies.

Focal Plane Shutter for Kodaks.

Lens, Copying for Kodaks.

Lens, *f.* 4.5, for Kodaks larger than the No. 1 Special Kodak.

Lens, *f.* 7.7, for Cartridge Premo and Brownie Cameras.

Lens, Anastigmat, for No. 4 Panoram.

Lens, Telephoto, for Kodaks.

Lens, for Brownie Enlarging Camera of greater speed than the one supplied.

Range Finder, separate from the instruments it is listed with.

Rack and Pinion, for regular Kodaks.

Rising Front, for Kodak Juniors.

This list was taken from an analysis of our recent correspondence and in consequence is not complete, but does cover most of the items usually asked for.



"I believe that *Kodakery* is without doubt the most helpful magazine for amateur photographers that I have yet seen."



"Will you look up your records and see if my subscription to *Kodakery* has run out? I do not want to miss any of the numbers."



"I have every copy of *Kodakery* since January, 1916, and intend to have them bound."



"I want to thank you for the splendidly helpful number—the October *Kodakery*."



"Many thanks for the November and October issues of *Kodakery*—they are indeed splendid."



"The faculty are of the opinion that the articles contained in *Kodakery* are deserving of being bound in book form to give them greater permanency for our library."

Never quarrel with a customer unless you are dead sure that you can secure for the store the amount at stake--- then don't do it if you want to keep the customer.

What "KODAK" Means

AS a word, a trade-name, "Kodak" is simply an arbitrary combination of letters. It is not derived from any other word. It was made up from the alphabet, not by lucky chance, but as the result of a diligent search for a combination of letters that would form a short, crisp, euphonious name that would easily dwell in the public mind.

As a trade-mark, "Kodak" indicates certain of the products of the Kodak Companies, to which it has been applied, as, for instance, Kodak Cameras, Kodak Tripods and Kodak Film Tanks.

As an institution, "Kodak" stands for leadership in photography. To the world at large it is best known for its simplification of photography for the amateur, for its Kodak and Brownie Cameras, for its films and papers. To the professional photographer, it is known for its progressive leadership in the manufacture of everything that is used in the studio. In the cinema world

it is known as the producer of the film that made the motion picture possible. To military and naval experts it is best known for its aerial cameras and aerial lenses—the latter a modification of the Kodak Anastigmats. To the scientist, it is known for its X-Ray products, now so vital in the mending of men, and for the work of its great Research Laboratory.

In 1888, when the two "k's", the "o", the "d" and the "a" were euphoniously assembled, they meant nothing. To-day they mean protection for you in the purchase of photographic goods.

If it isn't an Eastman, it isn't a Kodak

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

The KODAK SALESMAN

PUBLISHED BY THE CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

M A Y
1920



*Results are measured, not by the
amount of energy you have,
but---by how much you use.*

CAN you name a single, solitary man who has ever achieved a great, big, unqualified success in any line of legitimate business by limiting his mental and physical exertions to exactly eight hours a day?

—DOROTHY



THE CAMERA CLUB (See opposite page).
(Courtesy of Mr. J. H. Stanton, Fincham Falls, Ont.)

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

MAY, 1920

No. 4

Young Folks' Business

Does the average retailer in his advertising window displays and selling talks, pay sufficient attention to the potential purchasing power of the youngsters?

Of course, in the majority of cases they will not be receiving a fixed "income," but it can't be overlooked that nearly all have *some* money to spend each week, and a quiet investigation might bring out some surprising facts, for what they earn for odd tasks here and there, coupled with what they cajole from parents and relatives, often makes a tidy sum.

All of this goes to illustrate the fact that there is a considerable market if it is properly cultivated.

Few goods make as strong an appeal to the rising generation, both boys and girls, as Brownies and Kodaks, which provide the means of making pictures—something

which is alluring to all, grown-ups included.

Feature the less expensive models for the young folks, treat them right when they come to your store, and their business will be found worth while. Don't forget also that it is very easy to develop lasting business friendships, which will be a real asset to the store.

Mr. J. H. Stanton, of Fenelon Falls, Ont., sends the picture reproduced on the opposite page. It represents the Camera Club in a boy's camp, located near to him. It doesn't need a lively imagination to realize what a bunch of interested youngsters like this means in any community; not only will they influence others, but they themselves, as they grow up, will wish for more and better photographic equipment, while all the time they are using film.

Success always increases interest. Keep your amateur customers interested by filling out the "Kodakery" subscription blanks and boosting the "Kodakery" paid subscription plan.

The KODAK SALESMAN

The Why of the Anastigmat and the Kodak Anastigmat in Particular

By DR. A. K. CHAPMAN

Article IV

There are two optical errors aside from those noted in Article III which must be eliminated to a high degree in a well corrected anastigmat: astigmatism and curvature of field. The reader may by this time wonder how it is that a lens can be made to give even fair definition, and well he may. The design of a high grade anastigmat, eliminating these defects and at the same time fulfilling the practical requirements of manufacture, requires months and often years of labor of the

us select a small bundle of rays passing through the area BDCE on the surface of the lens. We may consider that this area BDCE has two different curvatures in two different directions; the curvature along BC is different from the curvature along DE.

To make this clearer consider a sphere cut through the center. Look at the flat surface exposed on one-half as in Fig. 10. This flat surface is bounded by a circle MNPQ whose radius is equal to the radius of the sphere. Now cut through

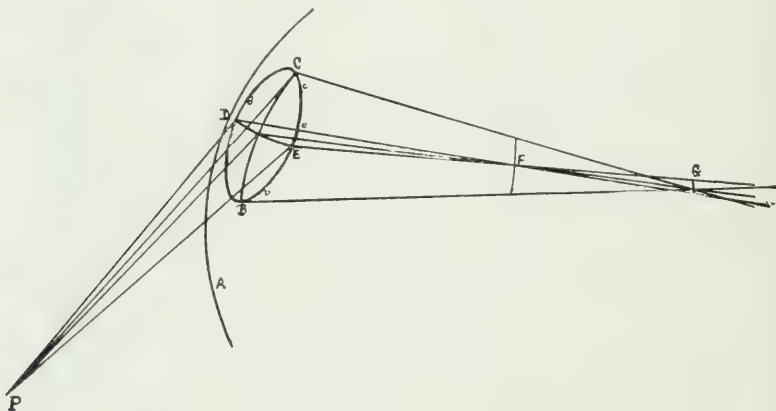


Fig. 9

most tedious sort, the successful execution of which calls for a degree of patience exceeding even the proverbial maximum possessed by Job.

Suppose now that a cone of light of any one color from a point source falls on the surface of a simple, convex lens as ABC in Fig. 9. Suppose further that the rays are oblique, that is they make an angle with the optical axis of the lens. Out of the total cone of light let

the remaining hemisphere at right angles to NQ leaving exposed the surface mnpq. This surface is bounded by a circle mnpq which has a radius smaller than the circle MNPQ. If at a point m on the surface of the sphere as it originally was, we draw two crossing lines, one along MN and another along nmq, then at the point m we may say that the curvature of the surface is different along MN and nmq.

The KODAK SALESMAN

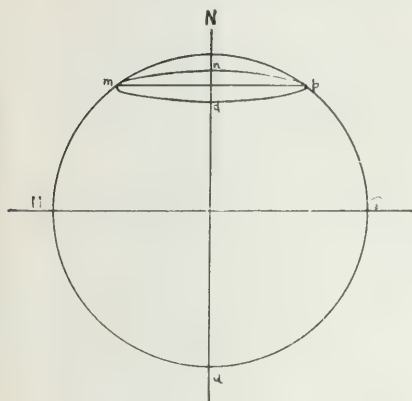


Fig. 10

Similarly in Fig. 9 DE is a portion of a circle of radius shorter than the radius of BC. Light rays striking a curved refracting surface are, in general, bent more the sharper the curve. We expect, therefore, that the rays from P to B and C will be bent in a way different from those striking at D and E. Since DE is a sharper curve than BC the rays D and E are bent so as to cross at F at a point nearer the lens than those through B and C which cross at G. This difference of focus for rays lying in the two mutually perpendicular planes PDE and PBC is characteristic of oblique bundles of rays refracted by spherical surfaces. Such a bundle of rays is said to be refracted astigmatically and the length FG is called the astigmatic focus difference or merely astigmatism.

Now imagine other rays passing through the boundary of the area BDCE. There will be other pairs of rays similar to PD and PE, incident at d and e for instance. These rays will cross above F. Other pairs will cross below F so that at F we shall have a line image. Likewise, other pairs of rays similar to PC

and PB can be chosen, such as rays Pb and Pc. These rays will cross at a point to one side of G and other similar pairs of rays will cross on a line through G which is at right angles to the line through F. In this way the whole bundle of rays will, after refraction, pass through two mutually perpendicular lines at F and G so that the best image of the point P will be between F and G. This image will be an area which, at F, is reduced to a line and at G is reduced to another line at right angles to F.

If we are photographing from a height an area on the ground, let us imagine for the moment that a network of the sort shown in Fig. 11 is laid over this area. If the lens we are using possesses astigmatism to an objectionable extent, lines on the ground (edges of buildings, roads, etc.) which lie along the radial lines in the network and those which lie in the direction of the circular lines, will not be focused at the same distance from the lens. This effect arises because of the astigmatism described above. Lines lying in other directions will not be sharply focused anywhere. We can so focus

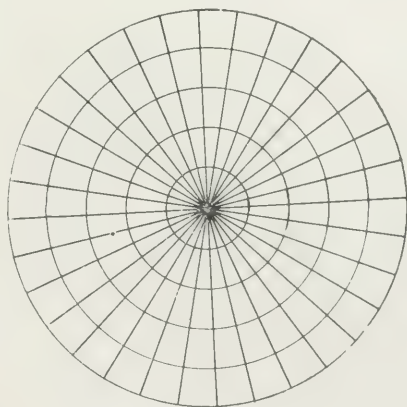


Fig. 11

The KODAK SALESMAN

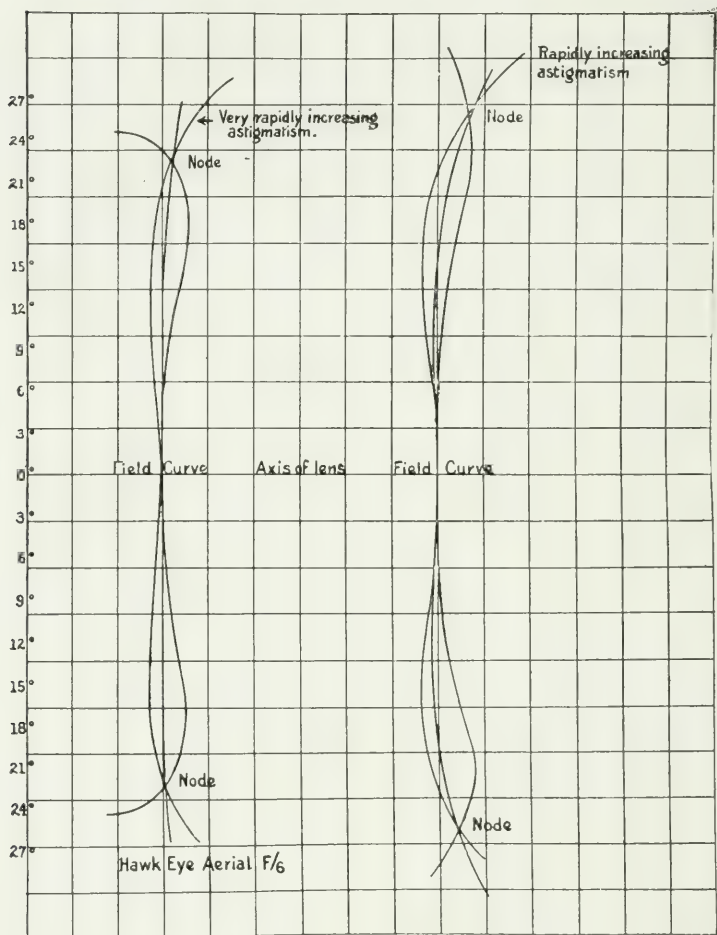


Fig. 12

the lens that radial lines are sharp or we can focus it so that tangential lines will be sharp, but we can not make both sharp at the same time. Probably the best compromise is at an intermediate position where both are unsharp to the same degree. By properly combining simple lenses into a photographic objective, the optician can go far toward eliminating this astigmatism. Lenses in which this has been done are called anastigmats.

In examining a lens for this defect a point source of light is set up in front of it so that the rays passing through the center of the lens make angles of 3°, 6°, 9°, etc., with the axis, Fig. 8 (See April number). The images of this point of light, as produced by the lens, are then examined and the location of the two astigmatic foci, as F and G in Fig. 9, with reference to the focal plane is determined. The locations of these two astigmatic foci

The KODAK SALESMAN

are shown in the accompanying chart, Fig. 12, where they are the two outside curves designated "Field." The line lying between these two is the position of the best average image, somewhere between F and G in Fig. 9. The line representing this best average image is called the field curve; it shows how the best image departs from the photographic plate.

As stated above, the optician can do much toward eliminating the astigmatism of a photographic objective by making it up of the proper sorts of simple lenses. In fact, he can design his objective so that rays passing through it at a given angle, say 26° , show no astigmatism. Rays passing through the lens at other angles will, however, be refracted astigmatically. In general the rays passing through at an angle less than 26° will have small astigmatism while those making greater angles than 26° will show increasing astigmatism.

Now, as a rule, the astigmatism increases rapidly for rays beyond the node, as this point of no astigmatism is called. Lenses differ in this respect, however, the astigmatism increasing more rapidly beyond the node in some than in others. Practically this means rapidly declining definition beyond that point so that the corner of the largest plate or film with which a given lens should be used lies a little beyond the node; just how much beyond depends upon the rate at which the astigmatism increases. In the case of the Kodak Anastigmat the astigmatism increases rapidly beyond the node so that a film of a certain given size will be covered with excellent definition but the definition at the corners of a larger film would be unsatisfactory.

"Kodakery" for June

The editor of *Kodakery* lays claim to being a hard working individual and the contents of the June issue certainly bear out his contention, as there is a mighty interesting lot of reading in this issue; not that this number differs in that respect from its predecessors.

"Out-door Pictures by Electric Light," a fascinating subject for those living in the towns and cities.

"Graflexing a Hawk with a Mouse Trap," another good story by that ingenious chap, H. T. Middleton.

"Photography and X-Rays," a subject you are sure to be queried upon sometime.

"Intensifying Negatives with Pyro," of equal interest with the Pyro article in the May issue.

Also a most interesting story on the manufacture of Pyro, and for good measure, another good article on how to avoid fogging the picture in the making.



There is nothing mysterious about Salesmanship. Thousands of successful salesmen have never studied psychology or the kindred sciences. To be able to sell is to be human. Successful selling is made up of a number of little things—a smile; a word of cheer; a tone of voice; a right word at the right time.



Don't wait for to-morrow—Do it to-day.

The KODAK SALESMAN

Three Simple Principles

"A great deal of abstruse highfalutin advice has been written and uttered on the subject of scientific salesmanship. There is nothing mysterious or profound about it—nothing that you can not grasp in a few minutes," so remarks *Merchandising and Advertising*, and we thoroughly agree.

This same article makes another good point: "First of all the salesman must know himself; must know what is required of him as a salesman, ascertain in what qualities he is weak and set to work to strengthen himself. Too much self-analysis, excessive introspection is deplorable and often leads to self-consciousness and discouragement, but most salesmen err in the other direction and go through life half way developed because they are indifferent as to what they need to measure up to the full stature of a salesman.

"The real salesman must know his goods, and he must study and know people."

Now in spite of all the reams and reams that have been written regarding scientific salesmanship, isn't the foregoing just about all there is to it.

It has been the endeavor of the KODAK SALESMAN to teach you practical salesmanship, and in so doing to give you just enough of the abstract so that you might be led, not driven, to study yourself and so strengthen your weaker points.

You see, when you study yourself you just can't help studying other people as well, and so we have once in a while hinted at this, knowing full well that the other step would automatically follow.

You know from the other impressions that people make upon

you that a pleasant manner, neatness in attire and an air of general good healthfulness are assets in selling.

If you have any ambition at all, you naturally absorb these facts and conduct yourself accordingly.

With these qualifications, the big thing remaining is to *know the goods*, not just enough to get by, but thoroughly.

The fact that you know your *line* thoroughly will give you confidence in approaching and handling customers.

If you are enthusiastic over it, and this you can not help but being, because amateur picture making is so full of interesting things, you can convince even the most doubting of Thomases, and draw the confirmed grouch out of himself.

Salesmanship is a simple thing.

Know yourself.

Know other people.

Know the line.

That is all there is to it.



A mind concentrated upon but one thing day and night soon loses some of its tremendous power. Therefore, pursuing a useful hobby takes the mind seemingly from its usual sphere of activity and exercises, as it were, certain other parts of the brain, giving the cells which are so continuously worked a chance to rest and store up more energy.—The Wilsonian.



Some men are naturally enthusiastic. Others are quite lacking in that quality, and they have to get along on the enthusiasm of others which does not keep them properly keyed up. For a salesman to try to raise himself without enthusiasm is a good deal like trying to lift yourself by your own bootstraps.—Hardware Trade.

The KODAK SALESMAN



Two effective Window Displays



Confessions of a Salesman

I AM glad that I was born with an inquisitive turn of mind because this inquisitiveness has taken most all of the drudgery out of my life's routine.

"Particularly has it been a help to me in selling goods because I just had to know every possible use they could be put to, and how they were made.

"In acquiring this information I have never yet failed to encounter any number of interesting facts which have given me a double interest in the goods.

"It has never mattered to me whether any of my prospective customers asked me for this information or not, because I was ready for them if they did, and I am having a lot of fun in just knowing it for myself.

"I have sold a good many different things and have found them all interesting when I came to trace their manufacture, the various sources of supply, and their history.

"Take the most commonplace thing you can think of—glue, for instance. I have never sold glue but I'll gamble that I could get a lot of fun out of it.

"To me, glue would be a whole lot more than just an evil smelling, sticky compound. I would want to know how many different kinds there were, what they were used

for and where they came from and how they were prepared.

"Then, in all probability, I would get to wondering how glue was first discovered, and what folks used before that, and soon I would be off on a highly entertaining voyage of discovery.

"Now just to prove that this idea of mine isn't original, let me quote you from a book just published on retail salesmanship: 'The first reason why a salesman should know all about the goods is because such knowledge takes the drudgery out of work.'

"Enjoying your work shortens the day amazingly.

"If you just stand behind the counter and hand out what people ask for, and have no interest in your customers or in the goods you are letting them buy, then your work becomes drudgery—and if it does it is your own fault.

"In your own line there is so much of interest; if you are not interested in the artistic side of picture making, the technical side is equally fascinating. The history of photography reads like a romance, and no more interesting story has appeared in years than the story of the great part photography played in the recent war.

"Supposing—though it is a long chance—that you are not in any way interested in amateur photography, it is fair to presume that you are interested in some other form of recreation and if you can find one wherein amateur picture mak-

The KODAK SALESMAN

ing would not increase its pleasures, you can do better than I can.

"It so happens that I enjoy the acquaintance of one of the biggest business men in the country, and as a question asker he is without a peer.

"Everything seems to interest him and he always wants to know the 'how' and 'why.'

"I chanced to sit next to him at an indoor athletic meeting one evening, the program including a number of boxing bouts.

"He seemed a bit unfamiliar with this phase of amateur sport, and as the various contestants appeared, he asked me which one I thought would win—and why.

"As the contests proceeded he wanted to know which man was getting the better of it—and why.

"He was genuinely interested and every query was to the point, and I have found him just the same way in relation to business problems.

"This mental trait, without doubt, has been a big factor in his success because his wanting to know all about things has increased his enjoyment and interest.

"Standing behind a counter all day isn't the easiest thing in the world; getting into a town at 2 A. M. and getting out at midnight, and sleeping in strange beds and eating small town hotel food isn't all it is cracked up to be either, but if you will just figure that it is all in the day's work and look for the interesting things you won't mind it nearly so much. You see, I know because I have been through all ends of it.

"Look for the interesting things, know your line from A to Z and you will find most of the unpleasantness vanish from your work."

Vital Points in Window Dressing

G. A. Smith, who has charge of the windows of the general offices of the United States Tire Company, offers the following fundamental suggestions for those who desire good results from their windows:

Make the windows all glass, dust-proof and frost-proof.

Have your windows well lighted.

Plan your windows to overcome reflections.

Change the backgrounds frequently.

Thoroughly clean all merchandise before it goes into the window.

See that windows are kept clean throughout.

Do not crowd the merchandise.

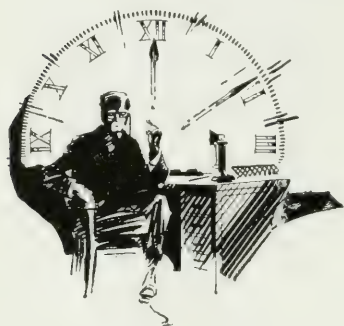
Do not let window decorations conflict with the merchandise.

Pose the merchandise in a broken line, so it won't look like a row of nine-pins.

Display accessories in the window.

A neat show card will answer many a customer's unasked question. Price tickets on certain goods will sell more goods than a high-priced clerk.

Stewart Edward White, the expert rifle shot, says the way to judge your improvement in shooting is to count not your successes but your failures. A steady decrease in misses counts for more than a few brilliant but fluke bull's eyes. The same is true in business. A man is inclined to remember a few brilliant but chance-aided deals, and forget his failures; yet if he keeps a watch on those failures, and sees they decrease in number, he will in the end make up a far higher general average.



Ten Minutes with the Boss

"IT is queer, Sam, how some little thing, seemingly trivial, will make a friend for you or the store.

"Some years ago I met a man named Robertson; his name struck me as a bit unusual, and it stuck in my memory as such things sometimes have a habit of doing.

"One morning, shortly after I had met him, he came into the store and I said, 'Good morning, Mr. Robertson.' 'Thank goodness,' he responded with a broad smile, 'at last I have found a place where they do not call me Robertson or Robinson'; and I had him for a friend and a customer as long as he lived in the town.

"It is a funny quirk in human nature, Sam, but everyone of us likes to have our name remembered, and if it happens to be unusual, we like to have it correctly spelled and pronounced.

"As you are without doubt aware, Sam, I possess a name peculiarly susceptible to punning, and I can always feel a cold chill creep up my spine when some misguided individual starts to spring a pun on my name because I know I am going to hear one originally sprung on at least my great, great grandfather.

"And in the spelling of my name—years ago I passed the well known 'fifty-seven varieties' in learning how different people at-

tempted to put it together. Fortunately, Sam, I am not supersensitive on this point, and I don't let it bother me, just the same I appreciate the person who does not attempt to take liberties with it.

"Sometimes we find that a certain customer has transferred his business to some other store, and for the life of us we can't figure out as to why he left, and neither can we get any expression from him, and I wouldn't be a bit surprised, Sam, if in some cases we really got to the bottom of it we would find some seemingly trivial reason for it.

"A lost customer is a lost customer, Sam, and we can not afford to lose a single one, except for reasons entirely beyond our control, so it seems to me that knowing the many peculiarities of people we should be exceedingly careful not to offend in any such direction.

"We all have, as a friend of mine terms it, 'our pet aversions.' I confess to several of them and I presume you have some in your own collection, but of course we have to overlook these while we are on the selling side of the counter.

"Then there is the other side of the question, Sam; the things we do like, and the certain way in which we like to have some things done.

"During the war we had a good many officers for customers, and you can gamble, Sam, that I kept a close eye on their cuffs and badges, so that when a Lieutenant had been

The KODAK SALESMAN

promoted to a Captaincy, or a Captain to a Major, that I didn't address him by the lower rank.

"I find that most doctors like to be addressed as 'Doctor So and So,' and have a particular aversion to being called 'Doc.' If you know them intimately enough to call them Jim or Sam or George very well—but 'Doc' never. And judges, even if they haven't been on the bench in twenty years, cling most affectionately to the title.

"Lots of people are perfectly willing to carry home a package if it is wrapped in plain paper, but will insist on its being delivered if the wrapping is loud in color or carries advertising matter.

"I remember when I was a youngster, Sam, a certain candy store in our town which, in my opinion, carried a bit the choicest assortment and gave the most for the money, yet I didn't like to go there because the proprietor always called me 'Bub,' and that appellation to this day has a grating sound on my ears.

"I am of the opinion that young boys simply loathe to be addressed as 'kid,' or by any other term signifying immaturity and I find that it pleases them mightily to be treated with even more dignity than is accorded to grown-ups.

"You see, Sam, when you have had to carry papers, or beat rugs or carry up the ashes to accumulate the price of a Brownie, the spending of that hard won coin is a matter of no small moment, and to be compared in importance with the signing of a Peace Treaty or other affair of weight.

"I happened to be in a store a few days ago and standing next me at the counter was a lady wearing white gloves.

"She picked up a box which had

been set out for her inspection and when she replaced it discovered that the tips of her glove fingers were covered with dust.

"She could not conceal her annoyance, lost all interest in the goods being shown, and left the store.

"I don't suppose, Sam, that the salesman was to blame for the dust, but he was to blame for not discovering it before the lady got hold of the box, and I am afraid that store has lost a customer.

"My small daughter doesn't like to go to one store in the neighborhood because the door opens so hard, and she avoids another one because of a big dog usually asleep in front of the counter.

"Now both of these conditions could easily be remedied, but as the adults can open the door easily and know that the dog is a harmless, friendly old fellow, both stores are losing customers from the mothers in the neighborhood who send their youngsters on errands.

"I am after all the customers I can get, Sam, and I want to hold them, so that is perhaps why I am so keen in noticing these seemingly trivial things."



A salesman should systematize his acquired knowledge of selling facts.

This places his stock of facts where they are available for his need at any time.

To be "stumped" by an objection to which there is an answer is to be like the ignorant merchandising clerk who couldn't find the goods.

You can best avoid being forced into a defensive position by being fortified with the positive facts.—**Merchandising.**



The Primary Page for the Beginner Behind the Counter

HERE is an extract from a letter which forms the basis for this month's Primary Page:

"Every month when the KODAK SALESMAN arrives I read it through and find a great many helps in it but hardly ever see an article on how someone sells Kodaks, or how to get the customer interested enough to buy a Kodak."

This same gentleman then proceeds to admit that he has sold a total of twenty-three Kodaks and other cameras in the past seven months in a town of less than 400 population, which demonstrates that he is not in desperate need of selling ideas.

In his letter he brings out a good selling idea used by him. When he has the customer's interest centered on some particular model he produces a sample print (one supplied by us) made with that model.

He remarks, "This always seems to please the customer and this plan has helped me to sell a good many Kodaks and other cameras."

To be of assistance to this inquirer, and to others in similar positions, we may have to repeat some of the points we have brought out in previous articles.

A good rule to begin with is: Never be afraid to show the higher priced goods first.

If you have started too high you can always gracefully descend to the customer's financial level, but

you will find it much harder to boost a sale upward if you have started too low.

The customer will appreciate your implication that he wants only the best, even if he does eventually select some one of the less expensive models.

Right here a thought to always have in mind: If you see that the camera shown is higher in price than he cares to pay, never say, "Let me show you something *cheaper*!" Avoid always the word "cheap!" it has no place in the vocabulary of the first-class salesman.

Show a smaller model, or if you have been showing a "Special," show a regular model and remark, "Here is one a bit less expensive which is Eastman quality all through and will give you excellent service."

If a boy or girl comes in and asks to see a Brownie, show them first a 3A or some other of the folding type; they may go out with a Box Brownie or Premo, but it will be with a longing for the folding camera, and boys, and girls, too, have a way of saving nickels and quarters for what they want.

It does not appear to be a good plan to ask the customer as to what size picture he desires to take, because in most instances he is unfamiliar with the various sizes.

In ninety cases out of a hundred you will be safe in showing the average man the 3A size first.

Do not set out three or four different models at the same time for

The KODAK SALESMAN

his inspection because by so doing you will divide his interest, and you will experience greater difficulty in getting him to concentrate on any particular one.

A time tested plan is to place some one of the folding models, unopened, in the customer's hands, at the same time remarking that it is one of the most popular models.

By placing the camera, unopened, in his hands, you at once concentrate his attention; allow him to examine it for a moment or so, then take it from him, open it and extend the bellows, and proceed with your selling talk.

But why hand it to him at first *unopened*?

The answer is simple: Because you want to be sure of his undivided interest *from the start*.

If you show it to him extended, his eyes will take in the shiny lens and shutter, and the other operating mechanisms, his mind will wander to them and he will not hear your opening remarks, and the opening sentence to a sale is often of more importance than the closing one.

No matter how well posted you are on things photographic, don't attempt to display your knowledge too much, particularly when you see that your customer is interested in his first camera.

Talk *simplicity*, avoid the use of technical names and phrases; show how simple and easy it is to take pictures.

"Why, anybody, even a youngster, can take good pictures with a Kodak; simplest thing in the world. Yes, you can load a film into the camera anywhere, in any light."

(Remove the back and demonstrate.)

"Then all you have to do is to turn this thumbscrew until num-

ber one appears in this little red window here in the back.

"Then locate the image in this little thing called the 'finder.' (Allow the customer to do this.) Press this release and there you are.

"A very complete instruction book comes with the camera and tells you all you need to know to make good pictures. Also, you will receive, without extra charge, a year's subscription to a mighty cleverly written photographic magazine called *Kodakery*—see, here is the blank in the manual to be filled out."

When you have made the sale—and not before, because some folks are afraid they cannot understand any mechanism, explain how to estimate distances in using the focusing scale, and how to set the shutter for the various exposures, and how to make use of the different stop openings.

Have the customer perform these operations—show him how simple it really is, and make him feel sure by inviting him to come in early and often, that you are truly interested in seeing that he gets good results.



Some clerks say there is no sentiment in business. They are wrong. Business is full of sentiment. The reason for there not being more sentiment exhibited between proprietors and clerks lies in the fact that the clerk, as a rule, thinks that all of the sentiment should come from the boss. He forgets that like begets like, and that the clerk with sentiment for the man for whom he works will call forth like sentiment from the other fellow.—*N. D. C.*

The KODAK SALESMAN



For the out-of-doors days

KODAK

And not merely the alluring picture story, but on every negative at least a date; and a title, too, if you like. Titling is the work of but an instant with an Autographic Kodak; is as simple as making the picture itself—and there is no extra charge for Autographic film.

If it isn't an Eastman, it isn't a Kodak.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

Catalogue free at your dealer's or by mail.

One of our May magazine advertisements (reduced)

*Work is the best thing ever invented
for killing time.*

Two "k's", an "o", a "d" and an "a"

In 1888 when the above letters were first euphoniously assembled they meant nothing. To-day they mean protection for you in the purchase of photographic goods.

Arranged to spell "Kodak", they signify certain products of the Kodak Companies, such as Kodak Cameras, Kodak Tripods and Kodak Film Tanks.

Kodak is our registered and common law trade-mark and cannot be rightfully applied except to goods of our manufacture.

If it isn't an Eastman, it isn't a Kodak.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

The KODAK SALESMAN

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TORONTO, CANADA

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*You may crowd a customer
into buying something against
his judgment, but you can't
crowd him into being satisfied
with it afterward.*

—Glove Tips.

THE ONLY WAY

If you toot your little tooter
And lay away your horn,
Within a week there's not a soul
Will know that you were born.

The man who tries to advertise,
By short and sudden jerks,
Is the man who's always kicking
Because it never works.

The fellow who is on the job
A-humpin' every day,
And keeps forever at it,
He's the one who makes it pay.

—*Hubbell's Individuality.*



GRAFLEX

There is certainty in picture-making with a Graflex. The user of the Graflex brushes aside the usual handicaps—he almost disregards subject, time, place or light.

The 1-1000 of a second snap that stops the bird on the wing, the slow snap for an indoor portrait, the prolonged time exposure—all are easily within its scope.



Graflex widens the possibilities of pictorial achievement.

CANADIAN KODAK CO., Limited
TORONTO, CANADA

Catalogue free at your Dealer's or by mail.

Graflex advertisement (reduced)

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

JUNE, 1920

No. 5

Know the Graflex

With Graflex advertising occupying pages and half-pages in many of the general magazines for May, your customers are going to exhibit a quickened interest in the Graflex. Somebody is very apt to ask you about this camera in something less than $1/1500$ of a second, Graflex time, and if you will just travel along with us for a column or so, we may be able to give you some helpful facts. Bear in mind, too, that even if you haven't the goods right now, a well-posted salesman can do a lot toward nursing along enthusiasm and building a sale for the future. And when the bell rings on a Graflex sale, it keeps right on vibrating.

There is a tendency on the part of those uninitiated in picture taking the Graflex way, to consider the Graflex complicated. Actually, picture-making with a Graflex is particularly easy, and the uncertainties of the beginner are due to unfamiliarity with the mechanical adjustments. The reflecting principle of the Graflex requires little explanation. The swinging mirror interposed between the lens and the film or plate reflects the full picture size image upon the focusing screen. Watching this brilliant image of the subject, one can accurately arrange the picture and focus to suit. There is no guess work.

The shutter consists of a long curtain having metal bound apertures of different sizes. An adjustable tension regulates the pull on this curtain and the speed with which this curtain moves across the plate or film during exposure. A shutter speed plate attached to the camera shows the fraction of a second exposure that is obtained with the various combinations of curtain apertures and tension numbers. There are twenty-four instantaneous exposures available with the four apertures in the curtain and the six tension numbers. There are also adjustments for slow instantaneous and time exposures.

But one thing remains to show the way clearly—exposure tables that will show the fraction of a second exposure required for the subject to be photographed. The Graflex Exposure Tables provided with every camera that leaves our factory, illustrated by picture and subject groupings, cover a very wide variety of subjects and indicate the exposure or shutter speed required for the subject, during a certain month of the year, hour of the day or under certain light conditions, with a basic lens stop.

Don't start out with the idea that the Graflex is complicated. One cannot imagine a camera with

The KODAK SALESMAN

which pictures can be made easier or with greater certainty, because you see every picture before it is made. The effect of every adjustment of the focusing button is visible as you watch the reflected image. Every adjustment of the lens stop, regulating the degree of sharpness of this reflected image, is also visible. What could be simpler?

The Graflex has been too frequently associated with speed pictures alone, possibly because of the high shutter speeds available with it. The usefulness of the full picture size reflection in making pictures of still life is frequently lost sight of, whereas it is just as important and just as helpful in making landscapes and portraits as it is in centering a rapidly moving object upon the plate.

Another valuable Graflex feature is the high illumination and uniform exposure of the Graflex Focal Plane shutter. All the light entering the lens is transmitted to the plate or film from the beginning to the end of the exposure. That is the reason why fully timed negatives are obtained at high shutter speeds, as well as under conditions of light, thought impossible for photography. The metal bound curtain apertures are constant in size and shape. Therefore the plate is uniformly exposed.

There are the popular size models of Graflex that use Eastman Autographic or N. C. cartridge film exclusively. There are other models where Graflex roll film, Premo film packs or any of the brands of plates may be interchangeably used.

Know the Graflex.

For the Man Who Writes Your Ads

When you have written an advertisement, read it over again, and then ask yourself:

Is it true?

Does it ring with sincerity?

Does it "knock" or even slur?

Has it too much novelty?

Is the language too flowery?

Is it grammatical?

Is the wording as direct and simple as it should be?

Does each word best express the meaning you want to convey?

Can any part of your text be misunderstood?

Are the punctuation and spelling correct?

Is there too much copy for the space?

Will your text of twenty-five words or fewer make the reader think of a hundred?

Does the illustration link up with the text?

Does it tell a story?

Does your "add" as a whole have the atmosphere of the goods advertised?

Will it get your message across?

Will the type set-up and the general layout permit the text to be read easily?

Will the "ad" appeal directly to the audience you want it to reach?

In gauging the sales value of your text, have you put yourself in the reader's place?

Will it sell the goods?—*Publicity.*

Kodakery will keep the beginner interested and enthusiastic.

The KODAK SALESMAN

“Kodakery” for July

The leading article in July *Kodakery* contains practical points on the proper exposure for outdoor subjects. Specific information as to just what exposure with what stop for the various types of pictures is given in comprehensive tables. It is just the sort of an article that not only will you want to read yourself but that you will want your customers to read. Call their attention to it. It helps you to better business because it helps them to better pictures.

“We Graflex a Mob Scene in Birdland”—there’s a title that

arouses interest and the story, itself, sustains it. There is plenty of human interest even if the characters are birds—and instructive as well.

A story on “Outdoor Silhouettes” strikingly illustrated and a helpful explanation as to “The difference between under-exposure and under-development” are two other articles that command particular attention.

Kodakery is always alive with interest for the Kodak salesman. It’s a distinct help to sales. Every issue gives the man behind the counter valuable selling pointers.

What Is a Dopitpo?

While Cooper was waiting for his collars to be wrapped up at the Smart Shop he noticed this sign on the counter, “This is a Dopitpo.” Above the sign was the article, itself.

The interrogation point was inevitable. “What in blue blazes is a Dopitpo?” asked Cooper. And, of course, the salesman told him. The Dopitpo, let us say, was a clever device for hanging trousers. Perhaps Cooper didn’t need a trousers’ hanger but in any event he had had the article brought forcefully to his attention so that when he does want one he knows where to go and what kind to get.

Now suppose that Cooper instead of going to the Smart Shop for collars had gone to your store for film. And suppose instead of the article “Dopitpo” the little sign had concerned itself with the “Optipod” which by a strange coincidence that savours of the supernatural is “Dopitpo” spelled backwards. You turn to get Cooper his film but even as you do so the sign catches his eye. “This is an Optipod.” “What

in blistering sunlight is an Optipod?” says Cooper. Then you tell him. You explain what a handy little Kodak help the Optipod is. It really amounts to a pocket tripod. You tell him that it will clamp tight to any straight edge and show him the value of the ball and socket. His question invites you to sell him—naturally you try. Perhaps he buys and perhaps not but he’s not going to forget that there is such a thing as an Optipod and that your store sells it.

If you can deftly make the customer ask a specific question about a specific article, naturally the problem of suggesting new goods is solved.

The above method works successfully with the Optipod because the name itself arouses speculation and the calm assumption that everybody knows all about it, prods the human bump of curiosity to the interrogation point.

There’s the Kodapod, too,—and the Kodak Self Timer,—although the latter has not quite as seductive nomenclature.

It’s worth while trying.

The KODAK SALESMAN



Fireless Locomotive At Kodak Park

You have no doubt heard of fireless cookers and wireless telephones, but have you ever heard of a fireless locomotive? No, we don't mean an electric locomotive, but a real steam locomotive, hauling trains of freight cars and operating without the smallest spark of a fire.

This is the type of locomotive used in the yards at Kodak Park, Rochester, N.Y., and it is known as a fireless steam storage locomotive.

This engine carries a tank which is filled about four-fifths full of water, after which steam is admitted to the tank from the boilers at the power house by means of a pipe, until the pressure has reached 125 pounds. At this pressure, the boiling point of water is 353° Fahrenheit instead of 212° as at normal pressure. As the steam is used, the pressure is lowered, and the boiling point of the water is also lowered, so that more steam is

formed. The pressure in the cylinders is 60 pounds, but the locomotive can be operated with the pressure as low as 20 pounds, until with the pressure 15 pounds, the locomotive is only able to propel itself back to the power house to be recharged. At 60 pounds pressure, the tractive effort or pulling power is 14,520 pounds.

This engine, which is used for moving freight cars about our own yards, handles from 30 to 40 carloads of material a day. We recently received a train of 80 freight cars, two-thirds of a mile long, which this small engine was able to draw as one train.

The use of this type of locomotive obviates the danger of fire caused by sparks. All soot and smoke are also eliminated and the engine can be operated by one man, there being no need of a fireman.

Where there isn't any fire there isn't any smoke—and the manufac-

The KODAK SALESMAN

turers saw no necessity for a smoke stack on a fireless locomotive. The engineer who drives the locomotive thought differently, however. Somehow he missed that little home touch of the familiar stack. So concerned was he, that he attached a length of stove pipe, which, as you will notice from the accompanying photograph, lends an air of respectability and conservatism to

the engine that might otherwise be sadly lacking.

A large locomotive of this same type is now being built specially for us at The Baldwin Locomotive Works. Its tank will hold a pressure of 200 pounds, and its weight will be 128,000 pounds. With a pressure of 60 pounds in the cylinder, it will have a pulling power of 25,660 pounds.

When They Get Kodakery They Get Enthusiastic

Mr. William Maddock likes *Kodakery* and not only was he good enough to write and tell us so while renewing his subscription for two years but courteous enough to allow us to reproduce his letter when we asked him for permission. Mr. Maddock writes:

"*Kodakery* is the most welcome magazine that comes to my house. It is the one magazine that I read from cover to cover. Moreover, *Kodakery* is a veritable storehouse of photographic information from the picture on the cover to Velox on the back.

"*Kodakery* is 99.5% perfect and I know the other five-tenths is forthcoming. I should like to have you know the various points which appeal to me. The greatest of all is the volume index which is so complete that any subject within the realm of amateur photography from handling your first camera to the scientific treatment of light is readily available. I never leave for a week-end Kodak hike without previously consulting *Kodakery*. I have my plan all made and I go to your index to find how to put it into action. In the early days I used to ponder over the numerous exposure devices and always got floored on the constant

of 'Subject.' In *Kodakery* I find subjects of various classification, with the exposure conditions accurately described and the actual exposure given. I carefully go over these pictures which are most beautifully reproduced and mark the classification and it only remains for me to get them in my mind's eye and use the information on my own subjects under similar conditions. This has saved me many dollars, it has secured me many a picture which would have cost dollars to duplicate and other pictures which could never be duplicated. It is with a sense of security that I go into the fields for pictures after reviewing *Kodakery*.

"*Kodakery* is my consulting photographic engineer."

Isn't that a nice letter?

Kodakery breeds enthusiasm. Not only do its readers make better pictures but more pictures. It brings your customers back and keeps bringing them back.

That's to remind you of the dotted line on the *Kodakery* subscription blank.

Are they all working or are there Kodaks idle for want of repairs?

The KODAK SALESMAN

The Why of the Anastigmat and the Kodak Anastigmat in Particular

By DR. A. K. CHAPMAN

Article V

If we use a smaller stop with a lens, the definition over the whole film will be improved and the question then arises as to whether or not we can cover a larger film using this smaller stop. It has already been pointed out that the image of a point source of light produced by a lens is, due to the residual aberrations, a small area and not a

opening the corresponding increase in permissible film size depends upon the rate at which the aberrations increase in the region beyond the node.

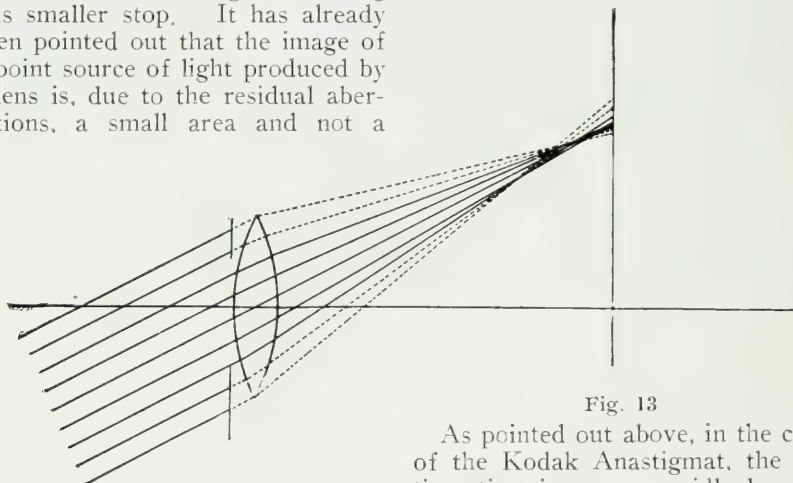


Fig. 13

point. When the lens is stopped down as shown in Fig. 13 the effect is to decrease the size of the area and, since the image of any object can be thought of as made up of a series of points, the definition is bettered. Looking at the matter from the opposite point of view we may say that a lens which may fail to come up to a certain standard of definition at a large stop may be acceptable when the opening is decreased. It is at once seen, therefore, that when the opening is made smaller we may, if we like, make use of a little more of the region of the field lying beyond the node in which the definition was not satisfactory with a large stop. In other words, with a smaller stop we can cover a larger film with our lens. For a given decrease in the lens

As pointed out above, in the case of the Kodak Anastigmat, the astigmatism increases rapidly beyond the node so that a reduction of stop does not permit of the use of a much larger film. There is shown in Fig. 14, the right hand diagram of Fig. 12 published on page 6, April issue, a field curve for a lens in which the astigmatism does not increase so rapidly beyond the node. With this lens the increase in covering power gained through a reduction of stop diameter will be a little greater. There is nothing mysterious about this increase in covering power with decreasing stop diameter; it is under the control of the designer as is any other property of his lens. But a lens is a compromise; it is impossible to eliminate all aberrations and obtain the theoretically perfect lens. One aberration is balanced against another so that all are at the practical

The KODAK SALESMAN

minimum and at the same time care is taken that the design is not too difficult of manufacture. There could be made a lens for Kodaks which would give an appreciable increase in covering power with decreasing stop diameter but it would not be the Kodak Anastigmat. To make such a lens would violate the ideal which prompted the production of the Kodak Anastigmat for the attainment of this feature would mean the abandonment of the present design and the adoption of another more difficult and consequently more costly of manufacture.

There was a time when every man, or at least every family, was self-sufficient; man did not depend upon others for the securing of his clothing, food, or fuel, or for the construction of his dwelling and its furnishings. His wants were simple and the requirements of the family could be fulfilled within itself. As the human race has progressed, however, our wants have enormously multiplied and it has become impossible for the individual to make his own house, construct his automobile, forage for himself or make his own clothing; his wants are so many and so varied that they would be impossible of fulfillment were he left entirely to his own devices. Specialization is the key which gives access to the satisfaction of our manifold desires. By having every man perform that task for which he is best fitted, and that task alone, the efficiency of the race has been so in-

creased that the multitudinous longings of the present generation are fulfilled with an individual effort far less than that put forth by our forefathers in the struggle for their few necessities. Modern conditions do not call for the jack of all trades but the specialist is in increasing demand.

There are on the market lenses which will perform a number of functions very satisfactorily; they work well at *f.* 6.8 say; they cover

a given film or plate with good definition; when stopped down they will work with a larger film; they are convertible, giving really three focal lengths with one objective; and they are expensive. For professionals and advanced amateurs

The "why" of the anastigmat is often the "how" of a sale. Dr. Chapman's articles are authoritative, and while clerks may not be interested, salesmen and saleswomen will realize their value at once. The series began in the January issue.

doing certain sorts of work they are admirable. But the amateur, generally speaking, has one camera only; he is not interested in being able to cover a larger film by stopping down his lens because he uses no larger plate or film than his one camera will take. Nor does he require a convertible lens. His one interest is in obtaining with the camera which he has the very best possible photographs. Kodak Anastigmats are not convertible nor, when stopped down, will they cover a film appreciably larger than the one for which they are listed. But they will cover this film with the very best of definition and are available at a price within the reach of every amateur. The Kodak Anastigmat is a specialist. It was conceived with the idea of furnishing

The KODAK SALESMAN

to the greatest possible number of people the means to better pictures.

It may be that a lens is relatively free from all of the aberrations hitherto mentioned so that it gives sharp, clear images on the plate, yet these images may not be exactly similar to the objects themselves as regards their geometrical proportions. A lens giving such results is said to be affected by distortion. For instance, if we photograph a

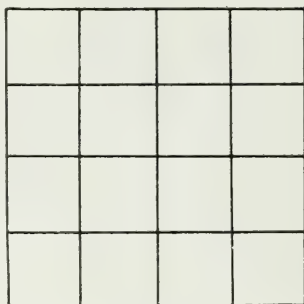
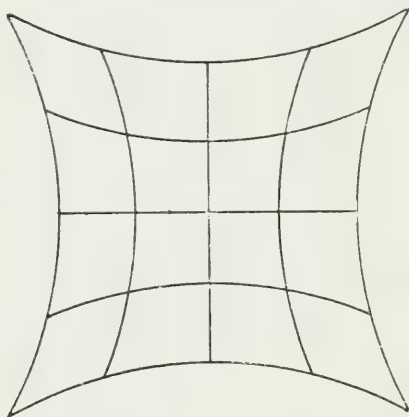


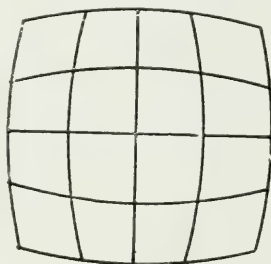
Fig. 15



Pin Cushion Distortion

ion distortion and barrel distortion. In the case of pin cushion distortion points are displaced away from the center of the picture as regards the position which they should occupy. This displacement increases as the distance from the center of the picture increases so that objects near the edge are relatively displaced more than those nearer the middle of the picture. In barrel distortion this effect is just reversed, the displacement being toward the center of the picture.

square network of lines such as that shown in Fig. 15 with a lens from which distortion has not been eliminated, we shall get a negative upon which the network appears similar to one of the deformed network. That is to say, there are two sorts of distortion—pin cushion



Barrel Distortion

Now—when the number of negatives passing from your finishing department over the counter to customers is greatest, is the time to mention enlargements. The timely suggestion will interest many in this fascinating branch of amateur photography and increase your sales of Enlarging Cameras and Bromide Papers.

The KODAK SALESMAN



A Window in Spain

Kodak Covers the Earth

The window display, illustrated above, comes all the way from Spain, reminding us that Kodak goods are the standard photographic products of all countries.

It may be interesting to our readers to learn that since the war in building up our export trade Kodak goods "Made in Canada" have been shipped from Toronto for distribution in many parts of South America, Asia, Africa, and Europe.

The unusually attractive window from Spain seems to us well adapted for use here. Substitute a Kodak enlargement for the center frame and one or two window cards in place of the long strip that runs across the platform and the display may easily be duplicated by anyone.

"All Outdoors Invites your Kodak"—here's a window that will help to tell 'em so.

The KODAK SALESMAN

MY DAD SAYS,

**The bosses diary
as kept by his son**

April 12—I mowed the lawn this afternoon because I take a great deal of pried in the way our place looks and besides I axidently threw a rock through the garadge window and I thought that if my dad saw me mowing the lawn when he came home it might be a pretty good thing. And so when father got home I was mowing the lawn and he looked kind of suprired and he said you aren't sick are you and I said—no, father, but I take quite a lot of pried in the way our place looks. And he said that's the idea, son, now get your ball and glove and we will have a game of catch before dinner. And I got the ball and glove and my dad said—Now I'll pitch because I was a champeen pitcher not so many years ago. And so he went through a lot of motions and finally threw the ball and it must have slipped or something because it went about ten feet over my head and sailed right through the garadge window that I had broke, so, of course, he thought then that he was the one that broke it and I don't see any reason for telling him any different—at that he blamed me for not jumping 10 feet in the air and stopping it.

April 14—My dad got to talking to-night and he said that there's a fella he knows that is forever giving advice but never accepting it. He is one of these fellas that refuses to use an idea unless it bears his own imprint. If it's his thought he passes it on—if it's somebody

else's he passes it up; whenever you catch him listening—you'll hear him talking.

As a result, my dad said, his advance has been so rapid that the eye can't detect it. My dad says that he would like to introduce that fella to an echo.

An echo only speaks when its spoken to.

April 26—Since I got to keeping this diary I've been giving my dad a lot of my time and I guess he's pretty glad to have somebody to talk to about the store because every time he starts at the dinner table mother says For Heavens sakes, Frank, can't you talk about anything but business. And then mother says that it's high time she had a new car and high time she had a new dress and high time we had the house painted — mother don't konfine herself to one subjeck like father does. But father don't seem to like it very well and he starts to kritisize the food and then both of them don't say nothing.

My dad was telling me about a new man in the photografic department and he said that he liked the way he started out. He said that the first thing he did was to go through all the Kodaks and make sure that he knew how to open them properly because all the cameras don't open the same and a fella wants to be sure of himself. My dad says that no one can close a sale that can't open a Kodak.

Then my dad got to talking about when he was All-American delivery boy in 1896 but I've heard all that before so when his back was turned I sneaked out and joined the gang and I could still hear him talking through the open window.

My dad says a salesman is known by the customers he keeps.

The KODAK SALESMAN



The Primary Page for the Beginner Behind the Counter

IT seems safe to assume that the majority of the readers directly interested in this page will have had but a limited experience in salesmanship of any sort.

With such assumption this may be a fitting place to call to your attention some of the things you can do to build up your department.

You can scarcely expect any young man or woman just starting on a business career to have given any deep thought to salesmanship as a science.

Due to this, many regard it their job to simply hand out the goods the customer may ask for, and to be sufficiently well informed to locate the goods promptly, and to answer the usual questions regarding them.

This attitude will tie you firmly to the clerk class and forever bar you from becoming a salesman.

A pleasing personality, a willingness to be of service, and a thorough knowledge of the goods are all prime essentials in salesmanship, but there is a whole lot more to it than that.

For instance, in comes a person who remarks, "I may buy a camera some day, so I thought I would just look around a little."

You may say to yourself, "Oh, just a looker, so why waste much time or effort."

If you do this you are making a mistake. Have you ever stopped to

think that the hardest problem the merchant has is to get people into his store, and that all the money he expends for store location, advertising and window displays is done to accomplish this purpose?

Even if the person before you is only a "looker" he is *in the store* and it is most decidedly up to you to try and turn him into a customer.

This doesn't mean that if the store is crowded with customers and you are endeavoring to wait upon two or more people at the same time, you are to devote your sole attention to this "looker;" but you can, and should, show him all the attention possible.

There are, however, many occasions when you have ample time to properly handle a "looker" and then you can make your description of the merchandise so attractive, and your personal interest in the customer so apparent, that his interest will increase to the buying point.

This naturally can not be done every time but it can be done and has been done in a surprising number of instances.

A little attention to some personal want of a customer will often turn an occasional customer into a regular one. It often happens that a woman customer will come in with a number of bundles; you will find that it will always pay you to ask her if she would not like to have them all wrapped together.

The KODAK SALESMAN

In your own particular line you will find many ways to be of special service.

Sometimes a beginner will pull out a bunch of prints which he, or more often she, has attempted to trim with a pair of scissors.

If the quantity is not excessive it will not take long to trim them properly, and your act besides making a friend may lead to the sale of a trimming board—but don't do it as though you only had the sale of the trimmer in mind.

Always bear in mind that the average customer does not know the stock as well as you do, and that you can suggest many things that will be new and interesting to him, though old to you.

For instance, a customer may bring in some fine landscape negatives and it will not do you any harm to show him some prints, and to suggest a paper would be especially well adapted to his negatives.

He may not follow your suggestions but he will appreciate your interest.

Usually the customer comes in to the store with some specific thing

or things in mind; if he sees nothing but those particular things, his purchase is limited to that extent.

One of the big ideas in merchandising is to get the customer interested in things other than those he came in for; to get him to think, "Why, there is something I'd like," or "What is that?"

This accounts for the many counter display stands for the sale of small articles, and is also the reason why so many stores put packages of chewing gum and candy in close proximity to the cashier's desk.

In your case this means attention to your displays of photographic sundries. Don't keep the sundries hidden away in drawers or on the shelves; put them in a show case where they are plainly visible.

Whenever possible have a small card telling what the name of the sundry is, and what it is for. You will be surprised how many articles your show case will sell for you.

Keep constantly in mind the building up of your department; if you do, many more ways and means will come to you.

Here Is An Idea for Store Signs

Investigators have made careful tests with a view to deciding the legibility of colored letters on colored papers, the distance, size and form of the type used and other conditions being the same. The following list shows their findings in order of legibility:

1. Black letters on yellow paper.
2. Green letters on white paper.
3. Blue letters on white paper.
4. White letters on blue paper.
5. Black letters on white paper.
6. Yellow letters on black paper.
7. White letters on red paper.
8. White letters on green paper.
9. White letters on black paper.
10. Red letters on yellow paper.

It might pay some merchants to study the above list when making up sign cards or window posters.—*The Red Ball.*



Ten Minutes with the Boss

FUNNY, isn't it, Sam, how some seemingly unrelated thing will set up a train of thought. This morning I found that my watch was misbehaving so I stopped into a store down the street to have it looked over.

"When the jeweler opened up the case I saw the various big wheels and little ones, and the tiny hair spring and some of the almost microscopic screws that hold the various parts together.

"Now I had investigated the 'inwards' of a watch before with no particular thought of their relation to anything else than the correct recording of time.

"This time, however, as I walked back here I got to comparing the mechanism of my watch with our store organization.

"It seemed a fitting comparison between the parts of the watch and the members of our staff here.

"No matter how small the part, if it goes wrong it affects the whole works.

"And, Sam, it is just the same here in the store.

"Suppose Mike does a poor job of window washing, or forgets to wash them; the passers-by are apt to think from this that we just can't be an up-to-date store, and so continue to be just passersby instead of 'comers-in.'

"Perhaps one of the delivery men

leaves a package at the wrong address, or holds a 'rush' delivery package over until the following day, and so disappoints a customer who needed the goods badly; this gives the whole organization a jolt and we may lose a customer by it, or have to make apologies and concessions which should have been unnecessary.

"Again, you or I, Sam, might come down to the store some morning feeling a bit off color and reprimand some employee unjustly; it is a safe bet, Sam, that we wouldn't get a full or a good day's work from him, and that he would hold resentment a good long time after we had forgotten the incident.

"Maybe Tom, out in the shipping room, pries the cover off a box and leaves a part of it with a nail sticking up; along comes one of the other boys and steps on the nail. He may be laid up for a day or a week, and so this part of our organization goes out of balance.

"Some clerk doesn't know the line and so gives misinformation, or none at all, or is indifferent or uncivil to a customer; that puts sand in the gears, Sam, and a few repetitions will come pretty near stopping the works.

"Petty jealousies and personal dislikes—just suppose, Sam, if one wheel of a watch took a dislike to a neighbor wheel and refused to mesh properly, or a pinion tried to run off true just because it thought it was better than some other part of the works.

"We can not always overcome

The KODAK SALESMAN

our personal dislikes, Sam, but we can keep them from interfering with business, and a jealous person is his own worst enemy. Every organization must have whole hearted co-operation to get results.

"Every member of the organization from the latest acquisition in the way of an errand boy, to the boss, must feel that his part of the work is important and that if he slight it, it will be felt all through the force.

"Now human hearts, Sam, have

it over the parts of the watch in that the employee starting in the humblest capacity has, if he has it in him, the opportunity to some day be the 'main spring' of the whole works.

"Folks have got to recognize, Sam, that the main spring has to be of first quality tempered steel; that just soft iron or a strip of tin will not do, and so if aspirations are directed towards the main spring class, the candidates must expect to go through the tempering process before they arrive."

He Fell in Love

He was just a regular sort of a fellow. There was nothing about him that made the boss pick him for a winner, nor was there anything about him that made the boss want to fire him.

He came in at 8:30 every morning. You could set your watch when he entered the office. He punched the clock at 12:30 out, and in at 1:30 with a precision that would have made a chronometer jealous. He was quiet and never in the way. He did what he was told to do, and nothing more, even if he had to sit idle. At 5:00 clock he left just as regularly as 5:00 clock came around.

He never got angry. If things in his department went wrong, it didn't bother him the least bit. He seemed to feel that it was up to his boss, the department head, to do all the bothering.

If his department made a particularly good showing he didn't throw his hat in the air and give a yell and offer to buy a Coca Cola for the crowd—not by a long shot. He simply went ahead with his work.

This is the key to wealth, and the door to power, and the way to splendid service: Ambition that says: "I must!" Confidence that says: "I can!" Determination that says: "I will!"—Good Hardware.

And then suddenly and without warning he fell in love.

And gracious, what a change!

He startled the office by showing up ahead of time, and more, by putting some pep into his work. Twelve thirty would come along, and 1 o'clock, and there he'd be—plugging away at his desk. A sandwich and a glass of milk, consumed in ten minutes, was his regular lunch.

He made a whole lot of suggestions about his work, and the work of the department, and the work of the whole organization. And good suggestions, too!

He stick around the office every night until the watchman put him out, and then he would take some work home. When his department beat all the other departments on sales, he gave a whoop of joy that sounded like a Comanche Indian.

And just because he had fallen in love!

With a girl? Oh, no. You're all wrong.

He fell in love with his job!—Pepper Box.

The clerk who lays out the goods with a "you can take 'em or leave 'em" air will find that the customer will generally leave 'em.



Kodak as you go.

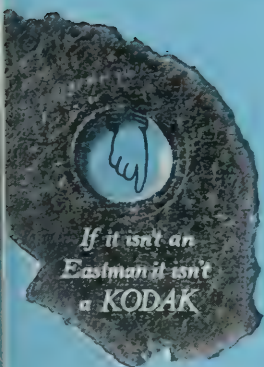
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

One of our June advertisements (reduced)

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

JULY
1920



You might profitably consider the fact that two-thirds of "promotion" is nothing more or less than "motion."

—All of Us.

LAUGH A LITTLE BIT

Here's a motto just your fit—

Laugh a little bit.

When you think you're trouble hit,

Laugh a little bit.

Look misfortune in the face,

Brave the bedlam's rude grimace;

Ten to one 'twill yield its place,

If you have the wit and grit

Just to laugh a little bit.

Cherish this as sacred writ—

Laugh a little bit.

Keep it with you, sample it,

Laugh a little bit.

Little ills will sure betide you

Fortune may mock and fame deride you,

But you'll mind them not a whit

If you laugh a little bit.

—J. E. V. Cooke in *Cheerful Moments*.



Friend Customer, Who Has Just Bought a Roll of Film,
"And Please Wrap These All Up Together."

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

JULY, 1920

No. 6

We're Paging the Man Who Writes Your Ads

Just wanted to get in touch with you for a minute so as to be sure you knew about the booklet of Kodak store advertisements recently off the press. It came to your store via third class mail and we wanted to be positive that you got it all right. We didn't know but the office boy might have taken it home to improve his mind.

Here's the point. This booklet contains a series of fourteen advertisements especially prepared for the store that carries the Kodak line. Some of the ads. deal with the various Kodaks, while others, with cuts from drawings made by the best commercial artist that we could find, remind people to take a Kodak with them and to Kodak as they go. And all of them sell your store—Its goods and its service. It isn't Canadian Kodak Co. adver-

tising—it's advertising for the store that wants to sell more Kodaks—your store.

The series ought to be a help to you. Summer is a rush season as far as you are concerned and these ads. may be just what you want.

To suit your preference, the series is supplied in two forms—electro complete with text and cut all ready for the printer, or illustrations only. If your choice is the latter, all that you have to do is to tear out the ad. that you select along the perforated margin and send it over to the newspaper with the necessary cut.

Most of the ads. are furnished in two sizes as well—single and double column—six and eight inches deep, respectively.

"Summer Advertisements for the Kodak Dealer"—hope you can use them.

Selling the Autographic Feature

Amateur pictures are not made just for the pleasure of the taking, but for the greater pleasure of remembering some one—some interesting place or event.

How much more valuable then will be the pictures that years hence can be identified by the date and title permanently recorded on the

negative at the time the picture was made?

And the only way this can be done is with an Autographic Kodak or Brownie by writing the record on Autographic Film.

"Autographic." Yes, that's the talk to make the sale.

The KODAK SALESMAN

Boosting Kodak

Each month more than one million advertisements, read by some five million people—that's the sort of publicity "Kodak" is receiving in Canada now, and these figures do not take cognizance of the advertisements of our friends, the Eastman Kodak Co., that are carried in the many thousand copies of American magazines circulated here.

The campaign commenced early in the year and gained its full force in June with colored covers or full page advertisements in such well-known and widely read Canadian National Magazines as *Everywoman's World*, *La Canadienne*, *MacLean's*, *Canadian Home Journal*, *Canadian Courier*, *Western*

Home Monthly, *Farmers' Magazine* and *Grain Grower's Guide*. Generous space is also being used in *Toronto Saturday Night*, *La Presse Weekly*, *The Family Herald* and *Weekly Star*, *Canadian Countryman*, *Canadian Farm*, *Rural Canada*, *Farmer's Advocate*, *Farm and Dairy*, *Nor' West Farmer*, *Farm and Home* and *The Farm and Ranch Review*. There's a list for you that will miss few Canadian homes with its monthly Kodak message.

"At your dealer's" each one of these advertisements tells 'em and we suspect that a goodly number of people will be dropping in to ask you "How?" and "Why?" Get ready for them.

"Good Morning"

When a customer comes into your store do you walk up to her and say, "Hello!" or "Yes?"

Of course you don't. Would be impolite—fresh and entirely too familiar. Rather you say, "Good morning, may I serve you?" Yet when that same customer calls up on the phone how do you greet her? Hello? Yes! Jones & Company.

Why shouldn't you greet a customer on the phone the same as in your store? Put the same personality into your phone business that you do in your personal business.

In the final analysis a customer is a customer whether she comes in the front door or merely sends her

voice over the wire. Why should she be treated differently in each case? Of course in greeting a patron over the phone one does not have the advantage of personality and a smile, but these can be registered effectually over the wires by means of voice inflection and a careful selection of words—particularly the opening phrase.

Suppose you substitute "Good morning" or "Good afternoon" for "Hello" and then endeavor to follow this salutation with a selling talk about merchandise in which your customer expresses an interest. It ought to help.—*Chocolate Chats*.

Your customers' photographic problems may occasionally stump you. If they do let KODAKERY'S Service Department help you out.



Take a
KODAK
with you

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

Catalogue free at your Dealer's or by mail

July advertisement—reduced

MY DAD SAYS,

The bosses diary as kept by his son

May 3—My dad says that when he was delivery boy in 1898 he learned one thing that he never forgot and my mother says this suspense is killing me. Frank what did you learn in 1896 and how did you happen to remember it because you've been a week now trying to think to bring home some film but my dad went right along and didn't pay no attenshun.

It was when I was working for old man Brown, my Dad said. I came in from delivering packadges one day and see that one of the Kodaks in the display window was tipped over and a trypod wasn't level. Conners was the window man and so I tried to find him to tell him about it but I couldn't find him any where and then I tried to find another fella who helped him and I couldn't find him either and while I was going around the store I ran into the old man and the old man asked me where the fire was and I said that there wasn't no fire and he said what are you doing then ridng to hounds and I said that I was trying to find Mister Conners because I wanted to tell him that a Kodak in the window was tipped over and that a trypod wasn't straight.

The old man just looked at my father for a minute and then he asked him how old he was and my father said that he was fourteen only he wasn't fourteen when he

was my father if you know what I mean. Well the old man said it seems to me that by a supperhuman effort a boy of fourteen ought to be able to set that camera right side up all by himself but of course the trypod is a different matter. It will probably be necessary to hire a couple of big strong men from the carting company next door to level up that trypod. My dad said that he felt small enough to curl up on a stick of gum and weep bitterly and that he had that window fixed up in something less than no time at all.

My dad said that at that he made a hit with Mister Brown for noticing that something was wrong with the window.

May 5—We was going out for an auto ride to-night and we was about half way from the garadge at the back of the house to the street when my dad who was driving leaned over the side of the car and says Clara did you have the car out this afternoon and my mother said she had and my father said well it's a wonder you wouldn't keep the machine in the drive—just look at the edge of the lawn—it's rooned.

Then I yelled and just in time, too, because we'd reached the sidewalk by this time and Deacon Hubert was passing by and we just missed him by two or three quarters of an inch. We would of hit him but my dad steered the car right through my mother's favorite flower bed.

There wasn't nothing more said about the lawn but the subjeck of flower bed come up from time to time.

My dad says that when a fella thinks "let the other fella do it," referring to work, the boss says "let the other fella get it," referring to salary.



Ten Minutes with the Boss

WHAT kind of a purchasing agent does Jenkins make, Sam?"

"Ed doesn't do any buying," replied Sam as he looked at the boss in a puzzled fashion; "he's a salesman—and a good one too. You know that."

"Yes, I know he's a good salesman, Sam, and so I suspect that he's a good purchasing agent, too. The two jobs go together. You know what a purchasing agent is, of course?"

"Sure I do," replied Sam, as yet uncertain as to whether or not the boss was serious, but determined to play safe; "a purchasing agent is the chap that does the necessary outside buying for a concern—coal, for example, or raw product."

"He doesn't just buy, Sam,—he buys judiciously and intelligently. He makes his knowledge of his firm's needs and his knowledge of what the market offers unite in economical buying. With him it isn't a question of price but value. He uses his firm's money and his own brains at one and the same time. That's the job of the purchasing agent."

"I understand all that," said Sam a trifle impatiently, "but what has all this to do with Ed Jenkins? Ed Jenkins is selling Kodaks—not buying coal."

"I was just getting to Ed," the boss continued, smoothly, "in fact

I'm there right now. Jenkins is the purchasing agent for the customer. He is also the selling agent for the store. And these two jobs are not contradictory in the slightest. He who serves the best interests of the customer serves the best interests of the store. That's obvious. And that this may be accomplished by aiding the customer in buying intelligently is also so obvious that I wouldn't speak of it, if I hadn't already.

"The salesman knows the line. From Graflexes and the Special Kodaks to the box Brownies, he is in possession of all the characteristics and features that make them worth while. The customer hasn't the benefit of all this information.

"Mrs. Curtis wants a Kodak. What Kodak? Does she want it for pictures of the children? Does she want a camera that she can carry with her most conveniently? Here is where the salesman's intimate knowledge of the various models counts, and here is where he assumes the role of purchasing agent.

"Jimmie Hunter comes in. Jimmie says he wants a 3A Kodak—but the salesman knows all about Jimmie. He knows that when Jimmie was a youngster he rode the fastest pony and that now he drives the fastest car. The argument of speed camera will not only appeal to him, but a Graflex is actually what he wants—he simply does not know about it. The salesman becomes the purchasing agent, and Jimmie gets the Graflex.

"Exposures made on an automobile trip show three figures in almost every negative, while four people took the tour. One of the big jobs of the purchasing agent, Sam, is to keep in touch with new inventions and improvements that his firm might employ to advantage. When the salesman suggests 'Kodak Self-Timer' to the woman who made the motor pictures, he is acting in the capacity of her purchasing agent.

"Helping the customer to buy intelligently, Sam, is part of the game. Keeping your feet on the floor behind the counter, and yet at the same time standing right alongside the customer to make sure that he gets what he really wants—that's real salesmanship.

"Don't paste this idea of purchasing agent in your hat, Sam—you have your hat off when you are back of the counter—glue it in your brain."



The Primary Page for the Beginner Behind the Counter

YOU can sell 'em if you tell 'em. The first 'em refers to sundries—the second to people, and the argument is just plain common sense.

Folks certainly aren't going to buy a Kodak Metal Tripod if they don't know that there is such a thing. And if they never heard of a Kodak Portrait Attachment they can't be expected to step right up to the counter and ask you for one.

We spend thousands of dollars each year in advertising sundries, the advertising in *Kodakery* is mainly devoted to sundries, as is our extensive advertising in the other photographic magazines. But we aren't reaching all your customers—we can't—and those that we do reach need to be reminded.

Mrs. Smith brings in her vacation films, and evidently her Kodak was kept pretty busy. The prints

are good. Are you going to let her leave the counter with those pictures in an envelope, or will she have a Kodak album under her arm? And if she gets the album, will you suggest Kodak Dry Mounting Tissue as the cleanest method of mounting prints and the most efficient as well, or will you let the opportunity pass?

Mr. Calkins wants a Kodak Film Tank. He tells you as much. Perhaps he would tell you that he wanted an Eastman Thermometer if he realized the importance of correct solution temperature and knew that the Eastman Thermometer, with its hook top and curved back, is made especially for use with the Film Tank. You say you will tell him? Fine.

And does he know about the Kodak Amateur Printer? If he likes to do his own developing, it is reasonable to suppose that print-making would appeal to him, particularly as the Amateur Printer is

The KODAK SALESMAN

such an up-to-date piece of apparatus. You'll remind him? Good.

And, by the way, in connection with the Kodak Film Tank and the Kodak Amateur Printer, don't get the mistaken idea that because the customer will do his own finishing, the store is a loser. Quite the contrary. In the first place, Mr. Customer becomes an enthusiastic amateur. He isn't just taking pictures, he's making them. Photography has become a real hobby and he has an interest that he never felt before. He's the chap that reads *Kodakery* from cover to cover and

subscribes to other photographic magazines. You don't even need to tell *him* about the Optipod and the Kodak Self-Timer and the rest of the Kodak helps and conveniences. He learns about them all soon enough and he buys them too. Then, think of the Eastman Tested Chemicals and Velox paper that he is going to require.

The man who makes photography his hobby—and the Kodak Film Tank and Kodak Amateur Printer are sure indications—makes your store his headquarters.

Nearly a Million Copies

Referring to "Innocents Abroad" Mark Twain once said, "It sells right along with the Bible."

We can't quite claim that much for "How to Make Good Pictures" but its career does make the record of many a best seller drop into insignificance.

To date nearly a million copies of this practical hand book of photography have been bought by interested amateurs; and this figure is exclusive of the several editions in foreign languages published in Europe.

A thing that tickles us about "How to Make Good Pictures" is the fact that it has grown in interest with the years. Originally the editions were small because the demand was limited. Now, however, one edition of 10,000 copies solely for distribution in Canada was recently completed by our printers. Altogether approximately 120,000 copies were sold last year.

It's a good book—is "How to Make Good Pictures"—a good book from our point of view and from yours. The customers who

consult it will get better photographic results and better pictures mean greater enthusiasm—more sales. Incidentally the salesman, himself, may study it with profit.

Not long ago a University professor of English read "How to Make Good Pictures" and was so impressed with its simple style that he inquired the name of the author.

"An advertising man, eh?" mused the professor after he had been enlightened; "It's a great pity that he went in that line of work—he would have made a most excellent teacher."

Every succeeding edition of "How to Make Good Pictures" has been brought up-to-date and new chapters have been added from time to time so that in the words of the old circus poster, the book is "bigger and better than ever before." It has never been priced with the idea of profit. The book used to sell for a quarter and despite the tremendous increase in paper and printing costs the retail price has only been advanced to fifty cents.

The KODAK SALESMAN



Windows That Sell

The selling value of any window display depends first on its capacity to attract attention and then upon its ability to convey a story to the minds of the persons whose interest has been secured.

Each of the two windows illustrated this month tells a story and the reason they are so good is because their stories are convincingly told.

This one above illustrates another point in striking fashion. It would

be pretty hard to find a closer tie-up between general advertising and window display. The passerby on seeing this window says to himself "Why I read about that Kodak in an advertisement just the other day" and this seeming coincidence increases his interest, thereby adding to the drawing power of the display. The advertisement and the window work together.

Everyone who takes one look at the window on page 11 will at

The KODAK SALESMAN



once know that this dealer carries the Kodak line and all of it. The row after row of cameras is impressive to the *n*th degree and the slogan "If we don't have it, Eastman doesn't make it" is the finishing touch.

Such displays have the punch to make a salesman of the window and both of these can be very easily duplicated for, in addition to some sample prints, a few advertising enlargements and the Kodaks them-

selves, only one or two hand lettered cards are required.

It is apparent from the price tickets displayed in the windows illustrated that these were put in before the new Excise Tax became law. Do not let this Tax or anything else deter you from showing the high priced cameras. There are more customers for the best that the market affords than at any previous time, but to get this trade your displays must advertise that you have what they want.

A window is only a window till a good display gives the punch—then it's a salesman.

The KODAK SALESMAN

A Story with a Moral

Two young men, with plenty of ambition and heaps of energy, came to town not long ago and opened up a store, handling, let us say for argument's sake, musical instruments.

After carefully studying the products of various manufacturers in the phonograph line, a brilliant idea occurred to them.

They would obtain as many of the well-known and widely advertised makes as possible to represent their store, for was not this the sure and quick way to success. Anyone interested in a phonograph could easily be sold on one or another of the popular lines that they would obtain.

Their only problem would be to get customers into the store.

Advertising brought the customers and plenty of them, but closing the sale did not prove the simple matter that had been expected. Customers came, they looked and listened while the good points of the different makes were demonstrated. There was much matching up of tone and appearance. Then, almost invariably, with some remark about wanting to think over the matter before coming to any decision, the customers would depart.

When an old and more experienced friend came in one day and

inquired how things were going, these two young men of business were not enthusiastic. "Plenty of inquiries but not enough sales" was their response. "Which of these lines of phonographs is the best?" was the next question. Answer: "Oh, I don't know, they all have their points." "The trouble with this store," the friend continued, "is that you are playing too much the part of exhibition purposes and with variety promoting indecision. You don't know yourselves which one of these machines is the best, but expect your customers to decide where you have been unable to do so. Take my advice and find out which line is the best and why it is. Then get rid of all but that one line and when the customers come tell them you've got the best and why. Be enthusiastic about the line that you are handling and instead of lots of inquiries and not many sales, those who come into your store will become purchasers."

The advice was sound as the two young men were quick to see. A better effort on the part of the sales force of the organization was at once noticeable when the change was made. Instead of instruments being exhibited, they were sold and the change of policy fortunately came in time to keep the business from bankruptcy.

Chemistry and Temperature

The human body, which is too complex for even the doctors fully to understand, is possessed of a temperature control which puts to shame the many delicate and intricate instruments designed for maintaining a uniform temperature which are used in many laboratories and manufacturing establishments.

Should the temperature of the

body be lowered even a few degrees, the vital processes of life are so retarded and depressed that serious, if not fatal consequences may follow if steps are not taken to resuscitate the individual, or in other words raise the temperature. Conversely when the body temperature exceeds the normal by as little as 2 or 3 degrees Fahr., there is

a condition of fever, passing rapidly with any further increase, to delirium and unconsciousness.

There is a close analogy here to the action of the developer on an exposed film or plate. The chemical reactions in each case are equally delicate and just as sensitive to modification of temperature. There is one best temperature to develop a negative emulsion (65 degrees Fahr.) and any decided variation from it will infallibly affect the ultimate character of the negative. At low temperatures the action of the developer is appreciably slowed,

while at high temperatures it will act very rapidly and do far more work than is desirable.

A Developer cannot, any better than a human being, accomplish the best work when suffering from a derangement of temperature.

Just as the maintenance of health demands a balanced diet, so the chemicals which compose the developer must balance, but the equilibrium of the best of developers will be upset if it is not used at the temperature for which it was designed.

For The Small Town Store

Perhaps there are some merchants in the smaller towns who believe that the bulk of magazine and similar advertising that is done by manufacturers is of benefit only to stores located in the larger towns and cities, the smaller places receiving but little advantage.

Is this your opinion? For if it is, we would like you to look again at the list of publications now being used for Kodak publicity. The page is number 4 of this issue. Quite contrary is the case, is it not?

A great deal of Kodak advertising goes into Farm and Rural Home Publications and rightly so, for ours is a country whose main source of wealth lies in its vast agricultural resources. These magazines are going into just those homes that are served by the small town store and there are few such homes in the whole Dominion from Atlantic to Pacific that will not regularly receive the Kodak message from one or more of them.

The opportunities for the small town store to connect up with and take advantage of our general advertising are quite as great as those of concerns in the larger centres.

There's the local newspaper and

what home in any district is not so served these days. Of course it is difficult for the merchant of a small town to locally obtain suitable cuts to illustrate his newspaper advertisements and writing copy may not come easy to him. Realizing this, it is our custom, and that of many other large manufacturers, to furnish the small town store with suitable advertising copy and cuts to illustrate the advertisements.

"The Kodak on the Farm" is not just a catalogue but an illustrated booklet with a story that is of interest to anyone in any rural community. A copy enclosed with a personal letter and mailed to prospective purchasers will reach many to whom a Kodak is regularly suggested by our general advertising and the chances are that this will bring them to your store the very next time they come to town.

There never was a more opportune time to connect up with and cash in on general advertising than the present. Not only is our advertising wider in its scope than at any previous time, but indications are that this year's crop will be the best yet and higher prices are being obtained by the producer.

The Why of the Anastigmat and the Kodak Anastigmat in Particular

By DR. A. K. CHAPMAN

Article VI

It may seem a far cry from astigmatism, coma, and distortion to twelve inch guns yet it may safely be said that the effectiveness of the guns in the great war depended to a very great extent indeed upon the optician's having eliminated from his lenses used by the aerial photographers all of the aberrations before mentioned. If the Hun could have inoculated the lenses used by the Allies with some strange serum productive of the optical diseases before discussed, the course of subsequent events might have been much altered. Very few people realize the importance of Aerial Photography in the conduct of military affairs. Photographs taken over the enemy lines furnish by far the most fertile source of information concerning his activities. The observer is a much less spectacular person than the pilot, particularly the fighting pilot of the chasse plane, yet the fighting pilot exists mainly for the protection of the photographic planes. Fully seventy per cent of the flights made during the latter part of the war by the Royal Flying Corps were for the purpose of taking photographs. Photography furnished information concerning enemy troop movements, located machine gun nests, searched out dug-outs, penetrated the camouflage of batteries, corrected the range of heavy artillery fire, and furnished to military headquarters detailed information of every sort. One can realize then how important it was to have lenses capable of yielding photographic results of the very

highest order. Photographs made from the air are subjected to the most searching examination by skilled interpreters and if the definition is not of the very best his labors are in vain for the objects sought are, for the most part, discovered only by consideration of minute details. After an object of interest has been located on a photograph its distance from some known point in the picture is accurately measured. Perhaps it is a hidden battery. From the photograph locating it the range can be computed and the gun pointer told just how to lay a few high explosive shells where they will do the most good. Of course, if the photograph was made with a lens affected by distortion these measurements will be in error and the expensive H. E. shells will probably fall harmlessly at a distance from their objective.

From this it is apparent that lenses to be used for aerial photography must be of the very best quality; all of the aberrations mentioned above must be reduced to a minimum. For some years prior to the great war, work was in progress on the design of the Kodak Anastigmats and on methods of producing them. When the call came from the Government for lenses for use in taking photographs from the air, the design of the Hawkeye Aerial Lenses, as the Kodak objectives produced for the Air Service were called, was ready and these lenses easily passed the rigid tests required of them. The Kodak Anastigmats now available

The KODAK SALESMAN

on Kodaks, Graflex and Premo Cameras are of exactly the same type of construction as the lenses made for the Air Service. They are, of course, made in various speeds from *f.7.7* to *f.4.5* whereas the lenses produced for military purposes worked at *f. 4.5* and *f. 6* in the 10" and 20" focal lengths respectively. The production of lenses of the very highest quality was a vital matter in our struggle against German autocracy. While it is not a matter of life and death to the amateur or professional, the possession of an equally good lens is essential to his photographic satisfaction.

It has been before shown how carefully the various aberrations have been eliminated from the Hawkeye Aerial and the Kodak Anastigmat lenses but nothing has been said concerning the reasons for their very moderate price. Kodak Anastigmats were designed from the first with the idea of economical and efficient production but the practical lessons learned under the war-born lash of vital necessity have proven themselves of inestimable value. In order to appreciate the advances which have been made we shall review the situation, optically speaking.

Many years ago designers came to a point where further great advances in optics could be made only through the production of glasses which had been unobtainable up to that time. Indeed the exact characteristics of the glasses needed were well known and at least some of the advantages accruing, from

their possible use had been foretold. In 1884 the Prussian Government heavily subsidized the Schott & Company Glass Works of Jena, Germany, for the specific purpose of undertaking a series of experiments with a view to making these glasses. The painstaking experiments of a number of years proved successful and many new glasses, particularly the dense barium crowns, were produced. These glasses opened up an entirely new field in optics as a result of which

most of our optical instruments as we now know them, were developed. Later the firm of Parra-Mantois in Paris succeeded in duplicating all of the Jena glasses and since then the world has, in

the main, gone to Paris and Jena for its supply of high grade optical glass.

In common with manufacturers all over the world we had been quite content to import our glass rather than to embark on the costly and protracted series of experiments which would form a necessary preliminary to our making it for ourselves. In 1914 the German supply was, of course, cut off and soon the French Government was taking all that Parra-Mantois could supply. Stocks of optical glass in this country diminished almost to the vanishing point but the vital necessity of producing optical instruments in huge quantities remained, for in modern military operations the important functions of observation and fire control can be carried out only by means of field glasses, periscopes,

This instructive series which began in February concludes next month. The wise salesman will not only read the various installments, but will put them aside for reference.

The KODAK SALESMAN

range finders, photographic lenses, gun sights and a multitude of other instruments. These things are possible only if optical glass is available.

To meet this situation a group of scientists from the Geophysical Laboratory of the Carnegie Institution undertook to solve, with the co-operation of certain optical manufacturers, the problem of the production of optical glass on a large scale and to solve it quickly.

That they were successful in producing optical glass of the first quality is an achievement of which those concerned may be well proud. To produce, unaided, in five short months a product equal in quality to that which is the result of the accumulated and well kept secrets of over thirty years was to render a service which can be measured not by the difficulty of its accomplishment, but only by the situation which it relieved.



The Catalogues Are Ready

All three of them, Kodak, Premo and Graflex—and although it's just possible that we are a bit prejudiced, we never saw a better trio of catalogues in our life.

These catalogues are going to help you sell cameras and you can make them work for you if you see to it that they get in proper hands.

Advance copies have been sent to every store and the work of general quantity distribution is going forward just as rapidly as is physically possible under the present trying conditions.

However, we are doing the best that can be done and the catalogues should reach you soon.

Kodakery for August

"Moonlight Dancing on the Water"—an article that tells the amateur how to get moonlight effects.

"When You Are a Member of the Group"—a story that will sell many a Kodak Self-Timer.

"Photographing Cut Flowers" might have been named "Stimulating interest in the use of the Kodak Portrait Attachment and making more people buy more film."

"Adjusting Small Focusing Cameras for Use As Fixed Focus Cameras"—a Self-explanatory title.

An article that will help you, completes the issue. Your customers are instructed to order film by number—and told why.

There has been so much argument and discussion of Budget Excise Tax that now the average man is about ready to fight when he hears the words.

Is it better then, when the customer inquires "How much for this Vest Pocket Kodak" to reply—

"Owing to the new Tax, Camera Prices have advanced and this V.P.K. is now etc., etc."

"Including Excise Tax, Eleven Dollars and Twenty-one Cents," or just "Eleven Dollars and Twenty-one Cents?"

Why run any risk of antagonizing your customers by the unnecessary mention of either Tax or Budget?

*Brace up. Brush up. Think up.
And you will get up. Think
down. Look down. Act down.
And you will stay down.*

*Paint your face with a smile.
Advertise that you are a success.
Then think and work for it.*

—The Silent Partner.



KODAK
as you go.

If it isn't an Eastman, it isn't a Kodak.

Canadian Kodak Co., Limited, Toronto, Canada

One of our July advertisements (reduced)

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

AUGUST
1920



“To give the face a good color,” says an exchange, “get a pot of rouge and a rabbit’s foot. Bury them two miles from home and walk out and back once a day to see if they are still there.”

“Pep”

Vigor, Vitality, Vim, and Punch—
With courage to act on a sudden Hunch—
The nerve to tackle the hardest thing,
With feet that climb, and hands that cling,
And a heart that never forgets to sing—
That's Pep.

Sand and grit in a concrete base—
A friendly smile on an honest face—
The spirit that helps when another's down,
That knows how to scatter the blackest frown,
That loves its neighbor, and loves its town—
That's Pep.

To say “I Will”—For you know you can—
To look for the best in every man—
To meet each thundering knock-out blow,
And come back with a laugh, because you know
You'll get the best of the whole blame show—
That's Pep.

—The Grid.



The Enthusiast

"I want a Special Kodak fitted with No. 4 Tessar, Series IIb, Anastigmat *f.* 6.3, and a half pound of monomethyl paramidophenol sulphate."

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

AUGUST, 1920

No. 7

Just Between Us

This is not intended for the "Boss."

What follows is a conspiracy, a holdup, a deep laid plot, whereby you are to make so much money for him that he will joyfully come ac—but "shush." He mustn't know—not yet.

There's a lot more to this business of selling photographic goods than ringing up a quarter for the sale of V. P. film. It would be no trick whatever to build a vending machine to do that. But the machine cannot answer questions about lenses and portrait attachments and papers. You can.

To make good, however, you've got to *know*. And the way to know is to read, and the books to read are at your command.

As long as we are in a conspiracy against your Boss, let us, first of all, suggest that in fairness to him, you go about it systematically and pursue your knowledge of photography at home, on your own time. You won't find it a dull pursuit, either.

Along with learning more about photography, you want to learn, too, about selling photographic goods. You may be a natural born salesman but having been in touch with the photographic trade for

longer than we care to admit, we have just naturally learned some things that we have put into booklet form.

There is a booklet that we want to send you at your home, if you haven't already read and digested it:

"SELLING KODAKS AND SUPPLIES."

Just drop us a line, telling where you want the book sent and who you work for, and it will go forward to your address without charge.

The next book that you should read carefully, you can borrow from the store. Its title is, "How To Make Good Pictures," and it now costs your people 33 cents. We can't offer to send you a copy free, for to try to both sell and give away the same thing causes most irritating mixups.

"How To Make Good Pictures" will give you a good elementary knowledge of amateur photography. Being written for the beginner, it explains, in a simple, non-technical manner, all the essentials in picture-taking. Even if you already have a good ground work in photographic knowledge, it will brush up your memory on a lot of points that every good photographic sales-

The KODAK SALESMAN

man is keen about. It's not a hard book to read. It sells in as great quantities as the most popular novels, and has for years—which is ample proof that it is both worth while and easy to take.

The next books may not make you feel like sitting up all night reading, but you should know them—not by heart, but, nevertheless, in a very intimate way. They are the catalogues, Kodak, Graflex and Premo.

Get this far and you will begin to be fascinated, will be strong for a full and intensive knowledge of photography, of photographic goods and of how to use and sell them.

And there are more books that we will then be glad to send you—without charge.

About Lenses, Elementary Photographic Chemistry, By Flashlight, Lantern Slides and Bromide Enlarging with a Kodak, are all books that will help you, and, of course, you will read *Kodakery* from cover to cover every month.

And when you find a problem that we have failed to cover in a clear and easily understandable way, a line to our Service Department will bring you a full and prompt reply—again without charge.

Our correspondents and our literature are here to help you on every thing from snapshotting with a Brownie to the theory of photography, a complete explanation of the chemical action and reactions that take place, and a full discussion of photographic optics.

What we want to do is to help you make the most of your opportunities. You need have no hesitation in asking and asking freely.

The only obligation you are under is to read carefully the books that we supply you. Frankly, in helping you to learn more about the photographic business, we expect that we are helping you, in the long run, to bigger sales and more intelligent sales. That, in turn, means bigger sales for your store and eventually bigger purchases from us, and finally a net advantage to all of us.

We invest the time of our correspondents and the cost of our booklets; you invest a part of your spare time. With an intelligent and persistent follow-up on your part and on our part, such investment is sure to prove profitable to all concerned.

And to those who are really ambitious, there is more in all this than simply making two cameras work where only one worked before. Photography is playing a big part in the work of the world to-day. It touches every phase of art and science and life. It takes part in the May Day walk with John and Jane, gives us the smiles and tears of Mary Pickford, brings home to us the tales of foreign lands, helps, through the X-Ray, in the mending of men, maps our cities from the air, enables the scientist to study the canals of Mars or study the crystallization of a piece of steel.

The place to begin is at the beginning. Ask for the first of the booklets that we suggest; read them; make pictures; read more, and no matter how far your progress or in what phase of photography your interest is keenest, we will cheerfully help you by advice and truly constructive criticism.

Our Service Department is for you.

To help your customers with their photographic problems, and to help you with either theirs or your own is the object of "Kodakery's" Service Department.

The KODAK SALESMAN



MADE WITH A VEST POCKET KODAK

*You don't carry it;
you wear it—
like a watch.*

The Vest Pocket KODAK

With a "Vest Pocket" you're always ready for the unexpected that is sure to happen.

Your larger camera you carry when you *plan* to take pictures. The Vest Pocket Kodak you have constantly with you to capture the charms of the unusual. It is small in size but lacks nothing in quality.

The price is \$11.21 and film for 8 exposures is 25 cents.

All Dealers

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



ACTUAL SIZE

One of our August advertisements much reduced

MY DAD SAYS,

The bosses diary as kept by his son

My dad was talking the other night about what a great thing self-confidents was and how necessary it was to success and I got to thinking about it and decided to test his theory out.

There's a team here called the Auriolos and they have uniforms and everything and so I decided to use a little self-confidents and join the Auriolos. They have won every game so far this season and every fella in it is a wonder and so I went to the captain and used a little self-confidents and told him I was a man they needed. And he said what can you do and I said Babe Ruth is older than I am—that's the only difference. And he says can you pitch and I says I've got so much speed that the catcher has to dip his glove in water every once in a while to keep it from bursting into flame. And I've got a curve I invented myself—I call it the palm leaf. Why palm leaf? Because it fans the batter.

My self-confidents made a great impression on the captain and he give me a uniform on the spot and told me to report that afternoon when they would play their rivals—the North Enders—for the championship of the city. I'm going to

spring you on them, unannounced, he said.

And so that afternoon I put on the uniform and the Auriolo captain told me he was going to let me pitch and I tried to keep hold of that self-confidents because I felt kind of trembly inside and they was a big crowd.

Well they never did find the first ball I pitched. It looked like a fly speck on the blue valt of the heavens at one time and then it disappeared. The next North Ender got a three base hit and the next a two bagger and the next a home run but then I tightened up and give the next fella his base on balls.

I didn't pitch any more after that. The Auriolos put in a new pitcher and after the game they made me give the uniform back.

I told my dad about it and said that I had exploded that self-confidents theory of his to my own complete satisfaction. There was nothing to it.

My dad says that an idle boast never will work—that's the reason it's idle. My dad says that saying you can do a thing isn't self-confidents—it's *knowing* you can do it.

My dad says that any salesman who isn't sure of himself, isn't sure of the goods he is selling. He has the feeling that the customer is going to ask him something that he can't answer or to demonstrate something that he can't demonstrate. Naturally a fella who is like that isn't going to bubble all over with self-confidents.

**My dad says that Little Lord Fauntleroy
never would have made a howling success as
a bond salesman.**

The KODAK SALESMAN



Addition to Graflex Factory

The addition to the Graflex factory, now in process of construction at Rochester, N.Y., will materially increase the production of Graflex cameras. This building, which is now nearing completion, is approximately 58 feet wide and 105 feet long. It has five stories and a basement, giving an increase of 50% over the floor space in the original building. While the actual available manufacturing space is increased 50%, the production of cameras will be increased more than that, as the extra room will afford an opportunity for rearranging the various departments and grouping the machinery in such a way that work may be routed through the factory more advantageously. In the future all special

work will be handled in a separate department and this arrangement alone will relieve the regular manufacturing departments of a great deal of congestion which has heretofore been unavoidable.

The new building is of pier construction with saw tooth roof, insuring the best possible light on all floors, a consideration of prime importance in a building devoted to the manufacture of an article like the Graflex camera, made almost entirely by hand, and requiring expert workmanship and exacting pains in fitting the parts together.

Construction work on this new addition is being pushed as fast as possible and we expect to have it ready for occupancy early this fall.

Life is simply a matter of concentration—you are what you set out to be. You are a composite of the things you say, the books you read, the thoughts you think, the company you keep and the things you desire to become.—The Hudsonian.

The KODAK SALESMAN



A Window That Stopped Them

With window displays like everything else it is the unusual that attracts. The commonplace receives and is entitled to scant attention. The striking display reproduced above has been built along unusual lines—so unusual, in fact, that it needs a word or two of description to properly appreciate it.

The window consists really of two displays. At the front of the window, snappy enlargements told their story while half way back the word "Kodak" cut out of cardboard permitted the eye to pene-

trate to the rear half of the window, completely screened by the trim except for the Kodak cut-out. Back of the cut-out was a secondary display of Kodaks and tripods, which gained in effectiveness from the originality of their presentation.

The display lent itself particularly well to night use. Obviously, light back of the cloth trim and shining through the cut-out letters—"Kodak" attracted the eye.

A striking display and one that could be adapted to a window of any size or shape.

It is easy to follow the line of least resistance when it comes to changing your window display, but don't forget that both you and your store are frequently judged by your window.

The KODAK SALESMAN



Here's Another Window For You

Like the window reproduced on the opposite page, this display, offers "something different," and to adopt it for any window no matter what the size or shape will be easy.

The role of mother hen ably taken by a 3A Kodak and the supporting characters of chicks capitally assumed by Vest Pocket Kodaks contributed to a thrilling window drama that scored a hit.

Without change the card and display are right for you.

The hand lettered sign in the background gives the prices in an attractive way. "1920 Spring Hatch, Chicks \$11.21 and up, Old Hens \$31.51."

Two photographs of the display are reproduced to give a clear idea of just how it was constructed.

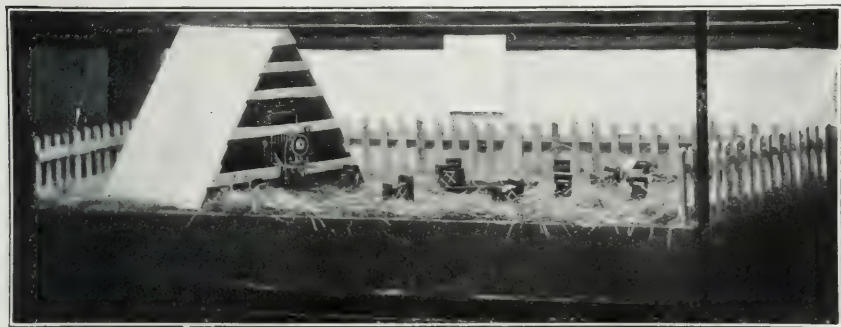
The picture above with the fence across the window front shows the display as it was actually used. The picture below was made with the front fence down to show the arrangement of Kodaks.

An Amateur Writes

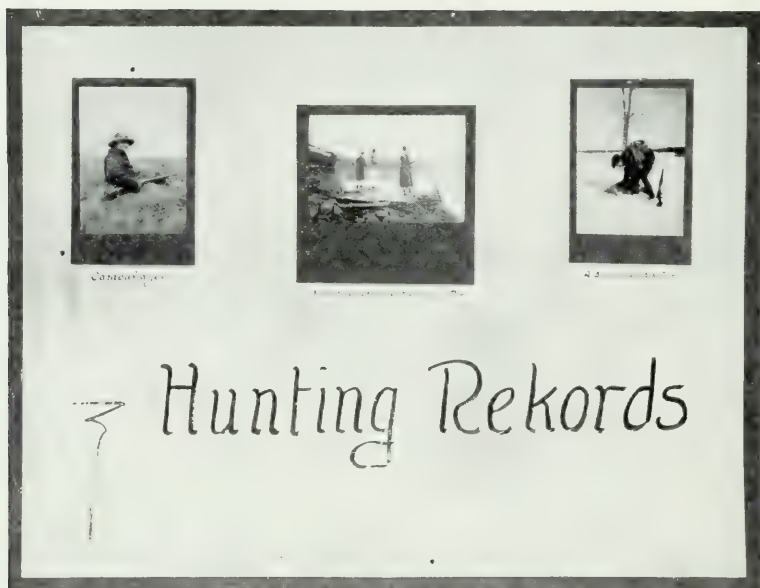
"The opening article in *Kodakery* for July is so vital that I am enclosing 12 cents postage and ask you to kindly send me a few copies to distribute among my Kodak friends who are having failures.

"Personally I have found the exposure tables a great help as they briefly tell a volume, and I'm sure *Kodakery* readers will be pleased to get more along the same lines."

Kodakery keeps them enthusiastic.



A Window Display That's Different (See Above)



Window Cards with Local Color

We don't know whether or not the designer of these window cards ever had newspaper training, but we do know that he has news sense. Everybody scans the telegraph news in their favorite newspaper to be sure, but they *read* the local pages; the cards illustrated apply this fact to the display window—with results.

Window cards on which local Kodak pictures were mounted, cleverly titled and artistically arranged, stopped the passer-by and held his attention. "By George, that picture was made on the Judson farm and here's one made at the lake—right at the point," says Mr. Customer. Then he reads the caption, and almost unconsciously the advertising message insinuates itself into his system. It may be a hint that he'd better take a Kodak with him—it may be a simple statement that the pictures were made with a Kodak. In either event, the

message is delivered.

Local prints, whether contact or enlargements, are always effective in display, but this method of tying the advertising thought directly with the pictures, strikes us as particularly happy.

A Kodak display with a few good picture-cards in plain view will stop eighty passers-by where a display of Kodaks alone will stop one (by actual count). And mind you, picture-cards of local interest stop sixty persons where picture-cards, not of local interest, stop one.

The idea should not be used to the exclusion of the regular Kodak window cards, of course. Obviously, cards that you make hardly compare in beauty of design or strength of argument with the window cards that we furnish because you can't afford to go to the expense for art work on a single card, that we can afford when the cost of that art

The KODAK SALESMAN

work may be distributed over two thousand cards. Obviously, too, the cards mailed from Toronto can not be toned in local color, so to speak. They are two entirely different kinds of cards and both deserve a prominent place in your window.

Any way, we liked this dealer's idea and the manner in which it was executed—perhaps you will.

For the Good of the Service

Mrs. Smith—"Why this picture of mine is all blurred—what's the matter with it?"

Salesman—"I'm afraid, Mrs. Smith, that you moved the camera a bit. That's a common fault and yet it's perfectly simple to overcome. Here's the proper way to hold the camera to guard against movement." (Takes camera from case and demonstrates. Mrs. Smith watches attentively and then, to be sure, tries it herself.)

Salesman—"That's fine. That's just right. I don't think you will have any trouble after this."

Mrs. Smith smiles her gratitude and leaves the store.

That salesman had read the Service Talk in the August *Kodakery* and he had been quick to put it to his own use. Mrs. Smith won't forget "that nice young man at Brown's."

Each month in *Kodakery* there appears an article from our Service Department of particular interest to the Kodak salesman. In August, for example, the amateur was told how necessary it was to hold the camera steady, while the September Service Talk concerns itself with hot weather troubles.

Just a page a month—that you can't afford to miss.

Page 28, September *Kodakery*.



The Local View Pictured on this Card
Obviously Increases Its Interest

September Kodakery

Many favorite summer haunts are sure to be in densely shaded places where the light is so weak that satisfactory pictures can only be secured by making time exposures.

The leading article in September *Kodakery*, entitled "The Densely Shaded Places," tells about this class of subject in a way that will make it easy for your customers to obtain good pictures.

"Move that cracker away from your face. Sink the cheese about a foot. No, over toward the middle of your body. Now smile, dog-gone yuh, smile."

There's the opening sentence of a little story, "That Pal o' Mine," in which the value of a Kodak as a camping companion is amusingly emphasized.

Other articles include:

"The Right Way To Use the Finder."

"Nature's Pyrotechnics" — lightning pictures.

"Developing Film Pack Films in Ordinary Rooms."

"Autographic Records from Aeroplanes."

As usual *Kodakery* is alive with pictures.

The Why of the Anastigmat and the Kodak Anastigmat in Particular

By DR. A. K. CHAPMAN

Article VII

Pending the production of our own glass for war purposes, photographic lenses were needed, and needed most urgently. The design of the Hawk-Eye Aerial Lenses was ready but there was no glass available in worth while quantities. Realizing the situation the Eastman Kodak Company early in the war sent a representative to Europe to investigate the possibility of obtaining there even a limited supply. As was to be expected, the British and French Governments were taking practically every pound of glass manufactured in France and England. But 1914 had seen in England much the same glass situation that confronted us here later, and as a result new glass plants had been established in England and old ones enlarged. Much progress had been made and fortunately there was found one factory capable of supplying us with a part of the glass needed for lenses to be used in aerial photography. This imported glass, together with that available here, bridged the difficult period, and from then on things improved rapidly.

During this trying period high grade photographic lenses were made under many practical difficulties. The successful solution of these problems one after another as they arose not only made lenses available to the Air Service but furnished a fund of experience valuable in making possible the economical and efficient production of lenses for peace time use. In the construction of a photographic objective of the anastigmat type two

or more kinds of glass are used in making the separate lenses of which the objective is composed. The various kinds of optical glass are specified in the main, by two constants, the index of refraction and the dispersion. When a beam of light strikes a plane glass surface in any direction except perpendicular to the surface, it is bent as it goes into the glass. This bending is called refraction and various sorts of glass will bend a beam of light by differing amounts depending upon its characteristics. This property is specified by a number called the index of refraction. Now if we investigate this bending in any given piece of glass it will be found that it varies for light of different colors; blue light is bent more than red, for instance. The dispersion of a given sort of glass is a number which gives a quantitative measure of this effect. In designing an optical system the optician has at his disposal glasses of various indices of refraction and various dispersions which form the raw material for his work. Once the lens has been designed glasses having exactly the indices of refractions and dispersions used in the computation must be employed in making it.

Now in practice the lens manufacturer receives from the glass manufacturer glasses conforming to his specifications with but small variations. Some lenses are much more sensitive than others to these variations in the indices and dispersions of the glasses of which they are made. Under the conditions

The KODAK SALESMAN

which existed during the war the glasses furnished by makers, who were all laboring under a handicap of forced production, inexperience, and lack of skilled help, often departed seriously from the specifications laid down. Fortunately the Hawk-Eye Aerial lenses are quite insensitive to errors in the indices and dispersions of the glasses of which they are made, and departures from specifications were tolerated which would have been fatal to a lens more sensitive. As a result, many a batch of glass was used which would have been rejected had it been intended for a lens of more sensitive construction and, consequently, lenses were supplied at a more rapid rate than might have otherwise been possible.

It has been stated above that the Hawk-Eye Aerial lenses are not sensitive to variations in index and dispersion but this is not strictly true. They are sensitive in this way but adjustments are possible to correct matters. When a number of lenses have been made from a batch of glass which is not of the correct index and dispersion, the definition yielded by them would normally be impaired but, by varying the air spaces between the single lenses of the objective, the errors introduced by this glass can be entirely corrected. In the manufacture of Kodak Anastigmats, therefore, it is quite possible to use lots of glass which would be utterly useless for the purpose if these adjustments could not be made. That these adjustments can be made without detriment to the definition is one respect in which these lenses differ from other anastigmats and herein lies one of the reasons for their reasonable price.

As has already been pointed out, the total production of our optical factories had to be enormously in-

creased during the war. Now optical instruments of precision require for their manufacture a staff of workmen who have acquired a high degree of skill which comes only with long training and experience. The increase in the personnel of optical plants, of course, meant that the new workers must, of necessity, pass through a training period during which the accuracy and excellence of their work would not be up to the required standard. The result was that rejections were numerous and that the desired rate of production was deferred. This situation, of course, had to be met in the manufacture of photographic lenses. The inferior workmanship resulting from these unavoidable circumstances manifested itself usually in errors in thickness of the components of the objective and in errors in the curvatures which the surfaces of these component lenses should possess. These imperfections normally show themselves in the finished objective to the detriment of definition which means that they introduce coma, spherical aberration, astigmatism and all the other optical aberrations discussed before. In the Hawk-Eye Aerial and Kodak Anastigmat these small aberrations resulting from imperfect workmanship can be eliminated by adjusting the air spaces or separations between the components of the objective. With most anastigmats this would be impossible as the decrease of curvature of field, for instance, in this way would increase the coma or astigmatism and hence if the curves are badly off the lens would probably have to be discarded in the factory inspection. Again the design of the Hawk-Eye Aerial in permitting these adjustments made for a lower proportion of rejections on factory inspection and allowed

The KODAK SALESMAN

a little more tolerance in manufacture with the maintenance of the very highest optical quality, all of which tended toward more efficient and speedy production at a period when a saving of time meant a saving of lives. The same procedure is, of course, followed now in making the Kodak Anastigmats with a consequent saving of money to the photographer.

These illustrations will suffice to show why a lens of such high quality can be made at so moderate a price. The Kodak Anastigmat was born of a desire to make better photographs possible to amateurs generally; it was developed and perfected in fulfilling the war-born necessities of nations enlisted in a gigantic struggle for right; and now, as the embodiment of progress and efficiency, it is serving the photographic needs of a world once more returning to peace time pur-

suits. In the evolution of this lens a step in advance has been taken along the road of progress of the human race. Collectively, man is striving toward a more complete satisfaction of his desires with an ever decreasing output of individual energy. We all want to work less and at the same time enjoy, in an increasing measure, the material and intellectual good things of life which are produced only by human effort. The simultaneous fulfillment of these desires is possible only by enhancing the efficiency, speed and effectiveness of our efforts. And, photographically speaking, the Kodak Anastigmat represents a long step in this direction: for a smaller outlay of time, labor and money and hence for a lower price, it places at the disposal of the photographer, — amateur and professional,— a better lens.

This concludes this instructive series on the Anastigmat which began in the February issue.

Another Store Down the Street

It was down in Quebec.

The salesman from Montreal had taken his semi-annual order from the general store and having an hour or so to wait for the local to the next town, was sitting at the rear of the store playing checkers on a cracker box with the clerk. The proprietor had gone out.

The clerk thought he saw a way to the king row in three more moves. He was intent.

The door opened and a man came in. The clerk kept his eyes glued to the red and black squares.

The salesman interrupted: "Somebody just came in—a customer, I think."

"Hush, hush," whispered the clerk, without taking his eyes off the king row, "be quiet and he may go out."

This could never happen in your store. But do you always start with alacrity when a customer comes in if the subject under discussion happens to be Babe Ruth's home run, last night's dance, Theda Bara, or the wetness of a dry town?

The customer will await his turn with patience when the salespeople are obviously busy, but when an idling clerk is slow to respond, the feeling is different. As a rule, no comment is made—but there's another store down the street.

The KODAK SALESMAN

Autographic Arguments

Pictures of Children

It is fair to assume that every Kodak sold will at some time or other be called upon for pictures of the youngsters. Notice the films that come through for developing and printing and you will find a considerable portion of them "kid" pictures.

Almost invariably a snapshot of a youngster provokes this question, "When was it made?" "How old was Billy then?"

The date written on the film at the time is half the interest.

Motoring Pictures

Here, the title rivals the date in importance. Such is the speed of the modern motor car, that even a week-end trip may carry the motorist to strange fields. "I remember that old church—but where was it?" The autographic record holds the answer.

Travel Pictures

Pictures made in Europe, for example, or in distant parts of our own country—pictures showing scenes that the tourist may never view again. Home with only a laggard memory to guide him, positive identification of the prints made with an ordinary camera is a hopeless task.

It's a different story with an Autographic Kodak—a story complete—picture, title, date.

Business Pictures

Often a camera is to be used as much for business as for pleasure. If your prospective customer is a contractor, for example, or a farmer, or a real estate man—the autographic feature of the Kodak will make a particular appeal. Such men want an authoritative record in which the date plays an important part.

Method of Improving Work

The sincere amateur—the type that makes photography a real hobby—will respond to your suggestion that the autographic record offers an excellent method of improving results. With the stop opening, length of exposure, and light conditions noted on the film, each negative becomes an object lesson so that a success may be repeated or a failure avoided in the future.

The KODAK SALESMAN

Bill Blivers' Boss

I met my friend Bill Blivers the other day. Bill is one of your chronic optimists. He can see a million a thousand miles off, while a dollar right under his nose doesn't make a noise loud enough to attract his notice.

Bill said he had a new job with some concern—a new outfit. They expect to manufacture a preparation for removing warts from dill pickles, or something equally novel, and Bill is all enthusiasm. He already feels the bulge of the bank roll all clogged up in his waistcoat pocket.

I says, "Bill, you had a good job, didn't you?"

He says, "Yes, it was alright, only they didn't appreciate me. Now I'm going to be an executive and be my own boss."

That's Bill's trouble. He never has learned how to handle a boss. So Bill has bumped around from one boss to another gathering a pile of experience he doesn't know how to use, and nothing in the bank.

A man that can't manage a good boss will never be capable of running a business of his own. And

Bill Blivers can't seem to keep a boss at work for him. He always ends up by firing 'em and then he's out of a job, trying to get a new one he can manage.

My idea of a boss is a man that's successful; the bigger the better. Of course if he isn't successful you've got to fire him. But if you do have the luck to land a live one, hang on to him. He's too valuable a man to lose.

Now here's the way to manage your boss so as to get the best that is in him:

Trust him.

Give him credit for knowing his business.

Let him know you believe in him.

Have enough loyalty not to knock him.

Don't be constantly full of doubt as to his attitude toward you. Remember, he knows you are ambitious and realizes that it is as much to his advantage as yours for you to get ahead.

Stick to him through his troubles; have a little sympathy with his perplexities; help him out when he needs help.—*Seaman's Log*.

The Pocket Premo

A ready-on-the-instant camera that is making good.

Snaps automatically into focus as the bed is dropped.

Pictures $2\frac{1}{4} \times 3\frac{1}{4}$. List Price, \$14.95

Full-page advertisements are now telling the story of the Pocket Premo to the public. More will follow.

We now have them in stock. You should have.

*Don't blame a successful man
for bragging a bit—no one with
a good catch of fish goes home
by way of the back alley.*

—Through the Meshes.



The Pocket Premo

For 2¼ x 3¼ Pictures

Price, \$14.95

Easy to Carry—

Small as a purse

Easy to Load—

Open the back and drop in a

Premo Film Pack

Easy to Use—

Snap into focus when opened

*Catalogue free at your dealer's
or by mail*

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

An August advertisement (reduced)

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

SEPTEMBER
1920



If it isn't an
Eastman it isn't
a KODAK

*If you must blow your
own horn, join a band.*

TO-DAY

“Sure this world is full of trouble—
I ain’t said it ain’t.
Lord! I’ve had enough, an’ double,
Reason for complaint.
Rain and storm have come to fret me.
Skies were often gray;
Thorns an’ brambles have beset me
On the road—but, say,
Ain’t it fine to-day?”

“What’s the use of always weepin’.
Makin’ trouble last?
What’s the use of always keepin’
Thinkin’ of the past?
Each must have his tribulation.
Water with his wine.
Life, it ain’t no celebration.
Trouble? I’ve had mine—
But to-day is fine.

“It’s to-day that I am livin’.
Not a month ago,
Havin’, losin’, takin’, givin’,
As time wills it so.
Yesterday a cloud of sorrow
Fell across the way;
It may rain again to-morrow.
It may rain—but, say,
Ain’t it fine to-day!”

—Douglas Malloch.



Before the Days of the Kodak Self-Timer

The Colonel Takes His Own Picture

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

SEPTEMBER, 1920

No. 8

Your Cue

The only man who can't be interested in photography is the man who isn't interested in anything else.

A man buys golf sticks because he has been bitten by the golf bug, or because someone has told him that he has a torpid liver. A man buys a gun or fishing tackle because he loves to get away from the crowd and back to nature. A man or woman buys a baby carriage because it has become a necessary part of the family equipment—and then they talk and think baby just because they can't help it. People buy railway and steamer tickets because they love to travel—to get out of the beaten path. They buy automobiles and talk their heads off about automobiles because, for them, the automobile is the all-absorbing interest.

On all these things and a score of others there are fans, fans, fans. But you don't often see a photographic fan. You think you do, but you don't.

You are now saying to yourself: "But I do. Smithson talked an arm off me showing the pictures of his fishing trip."

But it was the fishing trip that really started Smithson's interest and he liked the pictures because they were pictures of the fishing trip.

And those pictures Brownlee showed you—they were mostly of his children. And White's pictures were made

The KODAK SALESMAN

on his automobile trips. Miss Sweet was enthusiastic over her Muskoka trip and showed you the pictures she took, and you were really more interested in Miss Sweet than you were in the pictures or in Muskoka—really you ought not to have tried to lug off that picture of the lady herself!

Nearly everybody who owns an automobile, belongs to an automobile club. Not one camerist in a thousand belongs to a camera club.

As a hobby in and of itself, photography has only a limited field. As a delightful and unobtrusive ally of every other hobby, its field is limitless.

Which fact gives you the cue as to how to sell cameras. First of all, get in the game yourself. Take pictures of the things you are interested in. Fishing? Very well, show your fishing pictures to the other disciples of Walton, but don't talk camera—yet.

Brown has made some wonderful pictures of his children. Tell Johnson, who has two corking fine kids, to ask Brown to show those pictures next time he sees him. Yes—sure Brown has a half dozen of them in his pocket this minute. But don't mention Kodak to Johnson—yet. He will be in to see you soon after he sees Brown.

Especially in the smaller towns, where everybody knows most everybody, this plan works.

And the picnics, school and Sunday school and grange and lodge. Oh, what an opportunity for business! And circus day! Make a few of these pictures yourself, then stick them in the window just before the next excitement of the kind comes along.

People's fads, the things they are interested in, have made the Kodak business. Most of 'em don't care a rap for photography except that it helps them have more fun out of the things they do care for. It may be a Leghorn hen with one man, a steam yacht with another, but they both want pictures.

And that's your cue.

The KODAK SALESMAN

MY DAD SAYS,

The bosses diary as kept by his son

Clara, my dad said when we was at dinner, there's a fella down to the store—

Just a minute Frank—my mother replied—if you are going to tell a story about the store, I'll listen to it on just one condition, and that is that you don't mention anything about when you was a delivery boy in 1896.

There's a fella down at the store, my dad said as if nothing had happened—who made quite a hit with me to-day. We're breaking in a—

For Heavens sake, Frank, my mother interrupted—hurry up and carve that steke. I'm starved.

New man—my dad continued—and the way that Ed. Perkins is helping him along is certainly fine. Ed's pretty busy himself but he seems to find time to show this new fella the ropes and give him pointers and I tell you that's the attitude I like to see.

There are fellas who will just sit back when a new comer arrives and watch him make mistakes without lifting their finger. Some fellas are so deep in a rut that they can't go out of their way even to do a

favor. Brotherly love is too often found exclusively in the Bible.

You can talk of brotherly love all you want to—my mother said—but the way you used to maltreat your brother James was positively shameful.

And so—my dad said—I was pretty glad to see how Ed handled this youngster. Explained some of the cameras to him and helped him out in a nice way when customers asked him questions he couldn't answer and showed him where the boys went for lunch and introduced him around to the other peopul in the store. Kidded him a little too, just to show he was human but did it so the youngster couldn't help but smile himself. And then before he went home he give him some catalogs and Kodakery and the Kodak Salesman so that he could read up on things a bit.

Ed showed by his interest in the kid that he had an interest in the store.

He also showed that he had enough brains so that he could afford to share them with somebody else for a day or so.

Why I remember that in 1896 when I was a—

My mother pushed back her chair and looked daggers at my dad and so he stopped talking.

My dad says that on the jump and on the job lands a fellow on the payroll in a preferred position.



ANOTHER OPPORTUNITY.

Magazines and Farm Publications are circulating a million and a quarter Kodak messages again this month. Tie up to this publicity in your window displays and local advertising. Our September advertisement is reproduced on page 12.

The KODAK SALESMAN

A Case of Enthusiasm

We think so much of that splendid little camera, the Pocket Premo, that we have started right in to make a lot of people just as enthusiastic about it as we are.

You may have noticed that for the past couple of years our Ad Man hasn't done much but tell the people what Kodak means or to suggest that they Kodak as they go. This is because it was dangerous business for him to advertise any special thing. When he did nearly every time we were oversold on it and the wrath of the dealers and the Sales Department descended upon him.

The result is that new goods haven't had their share of sales. We didn't dare make a noise about them.

But all the time we've been enthusiastic about the Pocket Premo. It is a high-class little camera at the right price and only needs publicity to make it extremely popular. It is getting that publicity now and the Premo Factory is making a special push on Pocket Premos so that we can safely do the advertising it merits.

If you are not enthusiastic about the Pocket Premo, it must be because you have not seen one. In this case you had better get hold

of one and make yourself acquainted now for when they read all about it, there will be a lot of people interested. They will be dropping in to ask you how and why.

You will be delighted with the way it snaps automatically into focus when the front board is dropped—absolutely ready for business—instantly. The pictures are $2\frac{1}{4} \times 3\frac{1}{4}$, yet the camera measures only $1\frac{1}{4} \times 3\frac{1}{4} \times 4\frac{1}{8}$ in. It is fitted with the Kodak Ball Bearing Shutter, Meniscus Achromatic Lens, Collapsible Finder and Tripod Sockets, loads for 12 exposures with the Premo Film Pack and has a fine grain leather cover, black bellows and the metal parts are heavily nickeled.

Like the Vest Pocket Kodak, the Pocket Premo is strong in its appeal to enthusiasts who have other and larger cameras, but it makes a larger picture than the V.P.K. and so we are also pushing it in *Kodakery* and other photographic magazines.

The price is right.

The advertising is big, and

We have them in stock.

Just put one in the window to invite the people in and then watch the sales jump.

One Way and—Another

A young woman went to a certain store the other day, asked for a roll of Vest Pocket Kodak Film and counted out 20 cents, which she laid on the counter.

The clerk said "You've got to pay a quarter for it now. The Kodak Company has boosted the price."

Another 5 cent piece was handed out, the young woman grumbled a bit, felt that the H.C.L. had hit in

a new spot, resolved to use as little film as possible and left the store with a feeling of resentment toward the Kodak Company, the clerk and the dealer for whom the clerk worked.

In another store, under similar circumstances, the salesman was careful to explain that for the first time in years the price of film had advanced. "It is really remarkable."

The KODAK SALESMAN

he said, "that the Kodak Company have been able to maintain pre-war prices for so long and that the advance recently made is not larger."

This young woman immediately thought of what she had paid for her last pair of shoes, her new spring hat, her summer gown, re-

called the shock that she experienced at the size of the monthly grocery bill and wondered why film had not gone from 20 to 50 cents instead of from 20 to 25 cents.

It was all in the way of putting it and the *salesman* was justified, for he was dealing with facts.

One Out of Seven

One of the most popular sundries that we manufacture, and you sell, is the Kodak Portrait Attachment. The idea of "close-ups" appeals to a host of amateurs and the demand for this handy little attachment is consistently strong.

And yet—

Well, here's an actual incident.

A friend happened in our office the other day, and the proof of a Kodak Portrait Attachment ad. lay on our desk. He read it and seemed amused—in fact he chuckled. Now, he wasn't hurting our feelings in the slightest because we hadn't written the ad. but he did arouse our curiosity.

"What's the matter?" we asked.

He took the proof from the desk and read it aloud—

"Easy to slip on and off"—why don't you add the phrase 'and hard to get'?"

"Every store carries the Kodak Portrait Attachment," we said. "No trouble about getting it."

"No trouble about getting it, eh. Well, I went to seven different Kodak stores before I could get the right attachment to fit my Kodak."

Then he went on to explain that, while all the stores visited carried Portrait Attachments, it wasn't until he reached the seventh, that he found a salesman who knew the

size he should buy for the particular model Kodak he owned. Incidentally, this salesman impressed him so favorably and the store itself appeared so thoroughly abreast of the times, that our friend announced that all his future Kodak purchases would be made there, despite the fact that, as far as he was concerned, its location was inconvenient.

Of course he'll buy there. Anybody is willing enough to go to extra trouble for better service.

This man will remember six stores as places where they don't know their business, along with the one store where they do.

And all through a simple little item like the Kodak Portrait Attachment.

Turn to page 39 of the 1920 edition of the Kodak catalogue. There it all is. The correct size attachment for the various Kodak and Brownie models all clearly presented so that you have the answer at a glance.

Turn to page 24, 1920 Premo catalogue. There it all is for the Premos.

That friend of ours would have had no difficulty in determining the size himself, had he referred to his catalogue. But then, he didn't know. You know of course. But how about Harry and Alice—do they?

Don't simply see how you can "put in the day," see how much you can put into the day.—The American Outlook.

The KODAK SALESMAN



This Window Sells Kodakery and Kodakery
Sells the Store. (See opposite page).

The KODAK SALESMAN

Selling the Dotted Line

You sell *Kodakery* and *Kodakery* sells for you.

That's the way one dealer looks at it, as is evidenced by a recent window display reproduced on the opposite page.

It's a good window, but even better than the window display itself, from our point of view, is the fact that here is proof positive that that store believes in pushing *Kodakery* to the limit.

And why not?

You can't go in your customers' homes and talk to them about the Kodak Self-Timer and the Optipod and the Kodak Film Tank and the Kodak Portrait Attachment. But *Kodakery* can and does. You can't drop around every month and chat with them about their little photographic problems and how to over-

come them. You can't quicken their enthusiasm in picture making by exhibiting before their eager eyes, page after page of cracker-jack pictures. But *Kodakery* can—and does.

Identify *Kodakery* with your store. A window display is an excellent plan, and this interesting lay-out can be followed by any one in any size window.

Get the name on the dotted line, yourself, in your store. Send it on, yourself, to us. Then *you* enter in the transaction and, in the customer's mind, *Kodakery* is associated with your store. The Kodak people publish it, to be sure, but "it's the magazine he got down at Smith's Photo Shop." And as he reads, he knows that the sundries described therein are waiting for him "down at Smith's Photo Shop."

Kodakery for October

"The Surf"—explaining how to make surf pictures.

"Silhouettes of Decorative Illumination."

"Developing Roll Film Outdoors" an article that will sell Kodak Film Tanks.

"Pictorial Records"—a story that will arouse interest in the Kodak Self-Timer.

"High Camera or Low"—a bit

of instruction on pictorial composition.

"The Water in the Foreground."

This issue, the last of Volume VII, concludes with an index to the instructive articles in *Kodakery* from Nov. 1919 to Oct. 1920, inclusive. Glance through the index—very probably you have overlooked some articles that you would particularly like to read.

A SUGGESTION.

An album for the pictures made during this summer vacation—to keep them safe for future years.

The KODAK SALESMAN

Opportunities for the Saleswoman in Selling to Women and Children

It is safe to say that the average woman customer prefers to state her wants to another woman rather than to a man because she knows that a saleswoman understands her viewpoint and can supply her needs largely through intuition.

Especially in the Drug Store—where most of the salespeople are men—the saleswoman can capitalize this feminine trait and use it to her own advantage, and that of her employer.

Say she is showing dyes for silk or woollen goods. The ordinary *salesman* knows what the envelope says the dye will do—but, naturally, he has never had any practical experience in dyeing cloth. On the other hand a *saleswoman* has probably tried the various dyes in her own home and can give her sales talk in terms of her own experience. The customer wants to know things the directions do not give, viz: "Will navy blue cover red?" or "What's the lightest shade of blue that will cover a waist that has been dyed pink?" "What has been your experience in dyeing silk with this dye?" etc.

When it comes to selling Kodaks and Kodak sundries, the saleswoman has an unusually good opportunity to sell the woman customer. The young mother with her first baby is a splendid prospect for a Kodak; and the saleswoman's tact and sympathy play an important part in the sale. The girl-behind-the-counter shows a friendly interest in the mother and in Master Baby on their first visit to the store. She begins her sales talk with the statement that while the baby is small and constantly changing and developing is just the time to start

a baby book of pictures taken each week. And she describes the value of such a book and the pleasure it will afford when his Babyship is grown up and has children of his own.

A Kodak album is brought out and suggestions given for making the exposures and for arranging and lettering the prints in the book.

The mother becomes enthusiastic so the clever saleswoman swings the talk to the Kodaks, themselves, and brings out one that she recommends as being easy to carry—a telling argument, for any baby is an armful. She points out the fact that the picture size is ideal for the album and that four pictures to the page make a very attractive layout. She explains the operation of the Kodak so that the mother can see for herself how simple it all is. Then there is the autographic feature—and the mother is quick to realize the value of the date in baby pictures.

The salesman would perhaps find more difficulty in easily directing the conversation through these channels. But to the saleswoman, interest in the baby is the most natural thing in the world. The mother regards it as homage due.

And then there are the children. Here, again, the saleswoman has an advantage. As a rule, women understand children better than men do and have more patience with the child customer; so the saleswoman has a splendid opportunity in serving the children to make permanent customers of them as they grow up.

The child sent to the store on an errand is the representative of the parent and as such deserves quite as much consideration as a grown-

The KODAK SALESMAN

up. Too frequently salespeople let children wait while they serve older people out of their turn. This discourtesy is sure to be mentioned at home and the parent has a perfect right to resent it.

The clever saleswoman understands childish traits. She knows that "Stubby" Warner, "Reddy" Phillips and the rest of "the fellows" do not like to be regarded as children; so she says in greeting them: "Good morning, young man!" The small boy swells with pride at being so addressed, and states his errand with all the dignity of his six or seven years. On his return home he makes favorable comments on the store and the discriminating saleswoman who served him.

The earnest saleswoman will cater to the children, making it her business to discover the things that interest them at certain times in the year so that she can call attention to her wares at the proper time. "Look here, Tommy, at the new marbles we just got yesterday!" "Some class!" Tommy concedes, as he fingers the coveted treasures—mentally calculating the number he can buy with his week's allowance. All "the fellows" will know about your new supply of marbles within a few hours.

With either the woman or the child customer you can link up

your sales talk with local events—the auto show, the street carnival, or the annual school picnic. The store does it when it suggests in its advertisements "*Blossom Time Is Kodak Time*." Kodaks and films and developing materials are much more in demand (and easier to sell) when there is something specially attractive to photograph. Find out what interests children and grown-ups at certain seasons of the year, and then appeal to that interest.

For example:

"Johnnie, I should think you would like to make some pictures of the circus parade next week," says the saleswoman.

"I would," replies Johnnie, who knows the contents of the circus poster by heart, "but I haven't got a camera."

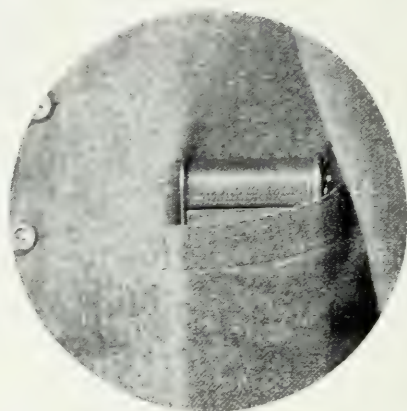
"Why don't you get one? Look at this Brownie. You could get great pictures with that. Eddie Brown's got one. Let me show you how it works."

When Johnnie gets home that night, there is just one thing on his mind—a Brownie. He wants to make pictures of "the elephants and everything" and it's just possible that Johnnie's father or mother will be a caller at your store.

"Eddie Brown's got one."—You can help Johnnie get one too.

Do your customers know about 'The Velox Book?' Tell 'em. It will help them with their printing. Have you a supply on hand? Send for some.

You don't
carry a



Vest Pocket Kodak; you wear it, like a watch.

Your larger camera you carry when you *plan* to take pictures. The Vest Pocket Kodak you have constantly with you to picture the unexpected and the unusual. It is small in size but lacks nothing in quality.

The price is \$11.21 and film for 8 exposures is 25 cents.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

A September advertisement (reduced)



Ten Minutes with the Boss

"DID you know, Sammy, that the Brazilian is one of the most exquisitely courteous individuals in the world?

"When he hands his card to another gentleman, for example, he turns down the corner as evidence that he himself proffers it and not his servant.

"Even the Brazilian street car conductor creases the transfer he hands you as an indication of respect.

"You didn't know that. Well, I don't think that I ever told you about Bob Atkin, either.

"Bob Atkin was conductor on the trolley that conveyed me to the store almost every morning some years ago and he made an impression on me the first time I laid my nickel in his hand and my eyes on his face. It was a simple little thing too. He didn't crease the transfer. That's courtesy in Brazil. But he did say 'Good morning' in a pleasant way and smiled. And that's courtesy in Canada.

"The car that brought me down mornings also transported some twenty youngsters just over the kindergarten age to their school. You know how irrepressible children are at this age, Sammy. You were that way once yourself. So was I. So was Bob Atkin. And

he hadn't forgotten it. He only laughed good naturedly when they got in his way and pulled his coat and generally tormented him. They all called him 'Bob' and he had a special nickname for every member of that juvenile crew. These children worshipped him.

"One morning as I was peering over the top of my paper at Bob as he affectionately rumbled the hair of some freckled face urchin, the man next me said:

"Say, that conductor is a wonder. I've taken this same car morning after morning for the past six months and he's always the same. I firmly believe that he is the only street car conductor in the world who has not an ingrowing grouch. Look at him now. (Bob had just tipped his hat to a lady and was smiling a courteous greeting). Has a smile for everyone. What's his name, anyway. Bob, eh? Well, Bob and I can do business."

"This man was manager of a big store and Bob was glad enough of the opportunity. He made good—so good that he is now that same manager's right hand man.

"A smile gave him his chance.

"You would rather wait on a customer who was pleasant and cheerful and considerate, wouldn't you, Sammy?

"Well, after all, there is a trace of human being about even the most rabid customer. They feel much the same way about it."

The KODAK SALESMAN

Grow Where You Are

The second person singular is easy—"you."

It's the third person singular that offers the problem. Shall it be "he" or "she"?

In most of the articles in the KODAK SALESMAN "he" has been given altogether too much prominence. The woman behind the counter is just as important as the man. She deserves recognition, and she's going to get it. Here goes:

The saleswoman in the small town is inclined to sigh for the opportunities for service and advancement that, so she thinks, would surely be hers if she could only go into a big city store, where she didn't know the customers, and wouldn't be bothered with garrulous accounts of likes, dislikes and ailments. "Why *hours* of time would be saved every week!" she sighs regretfully. "Just think how many more customers I could serve!"

But this is just where the small-town girl overlooks a big opportunity. She can make capital of these very annoyances.

Folks want to "talk the sale over" with somebody. Lucky you are if you happen to be "somebody!" A saleswoman possessing tact and a friendly interest in her customers is in a position not only to secure much valuable data from them, but their good-will and their money as well.

Such a girl is never bored when customers insist on discussing personal matters. Instead, she eagerly drinks in every word and turns the information into suggestions that often make immediate sales. Or maybe the idea is not usable right at the moment, in which case she

jots it down in her notebook (after the departure of the customer) and uses it later as the opportunity presents itself.

Mrs. Brown of Four Corners enters the store to purchase a safety razor as a gift to her son, just home from college. The saleswoman serves her; and, since they know each other well, Mrs. Brown imparts the information that Frederick likes a safety razor, while James, her elder son, will use nothing but the old-fashioned kind; that Frederick likes a shaving stick, and James prefers his shaving soap in a mug; that Frederick uses a vanishing cream after shaving, as his skin is tender, etc. All this in a few minutes' conversation.

The saleswoman's mind is working rapidly. Several articles occur to her that she can "link up" with the mother's safety-razor purchase, thanks to her friendly chatter. She quickly produces a new kind of shaving stick, a good cold cream, a well known brand of talcum and perhaps even a shaving mirror; and Mrs. Brown can make no objection to any of them—for did she not suggest them herself? She usually buys one or more of the articles without realizing that her own idle words have flattened her purse and increased the sales totals of the friendly girl-behind-the-counter.

If a Kodak customer mentions the fact that he is going to the mountains for a few weeks, the saleswoman makes the most of it and sells him a dozen rolls of film and a Kodak Self-Timer; or perhaps some tested chemicals and a supply of Velox if he does his own finishing. Whatever it is—the customer gives the lead and the sales woman follows through.

The KODAK SALESMAN

The big city merchant would give much to be able to know his customers personally: to greet them by name; to know their families, and their tastes. Then he would be in a position to know without asking, what they need and to anticipate their wishes. The father of five lively youngsters will not have the same tastes or needs as does the bachelor, living at his club. But alas! the city merchant has no way of knowing "who's who," because his customers never speak of personal affairs to city salespeople

whom they do not know.

In a small-town store where customers tell who is ill, who is planning a trip, who has company and all the other intimate details—the saleswoman secures an invaluable "working capital" so that when any members of those families enters the store she is ready to supply the need and make the sale. She can plan sales not in a general way, but with a definite individual in mind.

Bigger sales because you are in a smaller town.

Blaming Billy

Billy might have been responsible for the missing strawberry jam and the broken garage window, but he really shouldn't have been blamed for that ruined negative.

It was a salesman—a thoroughly posted salesman—who removed this stain from Billy's escutcheon.

It happened this way.

"That's too bad," said Mrs. Cooper, as her batch of negatives was handed her, "I've been trying to get a picture of Billy all this summer and he just won't stay still. See how blurred this is. I declare there never was such a child."

"But Mrs. Cooper," the salesman remonstrated, "I don't believe that Billy is at fault here. The camera moved—not your little son."

Mrs. Cooper looked up in surprise. "Is that the trouble?" she asked, and her tone indicated that she was a bit skeptical, "How can you tell?"

The salesman went on to explain that the tree and the foliage in the negative—even the bench—were blurred—everything. If Billy had moved, only Billy would be blurred. Obviously, his uneasiness wouldn't affect the tree and the foliage and

the bench. Then he showed her how the camera should be held.

"Oh," said Mrs. Cooper.

Mrs. Cooper blamed Billy. She might have blamed the lens or the shutter or the film, or even become convinced that the store, itself, was somehow at fault. The customer is always right and sometimes a trifle unreasonable.

To protect a store's good name and to uphold its reputation for service, a salesman should be in a position to explain away photographic difficulties and, through constructive criticism, to aid the amateur in getting results.

And it is so easy to be "photographically fit" so to speak.

The salesman who came to Billy's rescue had very probably read "Sharp and Unsharp Pictures" in the December 1919 issue of *Kodak-cry*. Perhaps he had read as well the Service Talk in the August issue.

In any event Mrs. Cooper left the counter with a high opinion of that particular salesman and that particular store.

A well posted salesman who knows the photographic "How?"

The KODAK SALESMAN

and "why?" sells himself and his store to every amateur with whom he comes in contact.

It pays to be posted.

Last month we suggested that we send to your home where you would have leisure to read it, "Selling Kodaks and Supplies." We suggest this again—and all we want is your address.

We suggested that you look over a copy of "How to Make Good Pictures," which you have in stock. We can't do better than to suggest this again—and you'd better sell Mrs. Cooper a copy.

There are booklets, "About

Lenses" and "Elementary Photographic Chemistry"—a little bit more advanced reading, but ready for you when you are ready for them.

And then there is the Service Department here in Toronto, which considers it a very important part of its work to answer any photographic questions that may perplex you—either with a personal letter or by reference to a particular page in a particular piece of our literature, in which the subject is authoritatively discussed.

You can only blame yourself if your customers stumble along "blaming Billy."

Consider the Deer

If you had been living in the days of the early settlers, you would have seen many packs of wolves and many herds of deer, and, if you had watched the struggle for existence, you would have noticed that the deer were getting decidedly the worst of the argument.

The wolves were doing pretty much as they liked, stealing, pillaging and slaughtering the deer in great quantities.

Had you been asked, you would in all probability have said that of the two species, the wolf was bound to survive.

That you would have been mistaken is proved by the fact that today the wolf is practically extinct in America, while farmers are forced to erect high fences around their farms in order to keep the deer from despoiling their crops.

What's the answer? Co-operation; that and nothing more.

The wolf is by nature a solitary, self-centered beast; he would fight to the death rather than allow a

brother wolf to eat from the same carcass. During hard weather when food is scarce, those of the pack which shows signs of weakness live but a short time. They are quickly torn to pieces by the stronger members. There naturally comes a time when the last survivor goes the way of the rest.

The deer, however, have a common interest and use every natural resource to guard themselves against the wolves.

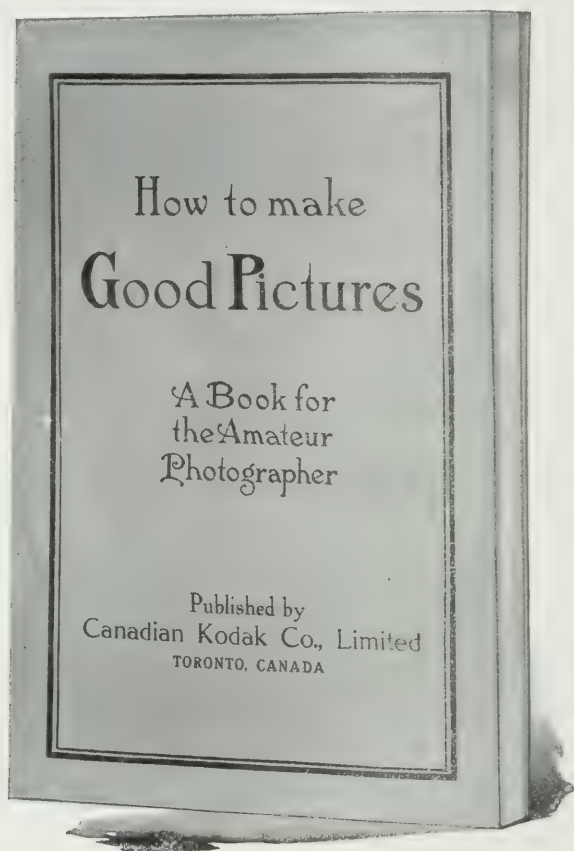
In a herd of fifty there were one hundred ears continually listening, one hundred eyes continually looking for the approach of the common enemy, and at the first sign of warning they were off, leaving the wolves far behind to snap and snarl and kill among themselves.

Everybody, from the manufacturer down to the retail salesman, has a common object in view—to win the good will of the customer.

And to attain this end with the least amount of effort and wasted energy a hearty *co-operation* is needed all along the line.—*Scope*.

*It's the ability a man uses,
not the ability he possesses,
that regulates his reward.*

—U Between S.



*A book that merits your persistent interest because
it is published that your customers may
make better pictures.*

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

The KODAK SALESMAN

OCTOBER 1920



Published by
CANADIAN KODAK CO. LIMITED
Toronto, Canada

PERSEVERANCE

The Log Book of Christopher Columbus reads as follows:

September 29—We sailed due Westward.

September 30—We sailed due Westward.

October 1—We sailed due Westward.

*Columbus set an example we could all
follow, whatever our business.
Set your course and stick to it.*

—The Skyscraper.

TO-DAY

To-day is here with prospects fair,
While yesterday's work is done;
To-day's a day to do and dare,
Not to dream of days to come.

The message of to-day is plain
While the future's lips are stilled,
We have this day to work and gain,
Let us, then, our business build.

If yesterday we failed to hear
The urging call of chance,
Let us now with right good cheer
Make this a day. Advance!

“Nalaco”



Horrible Consternation Depicted on the Face of J. B. Salesman as Friend Customer Opens Up a Package of Velox in Glaring Day-light To Assure Herself That Each Sheet Is "Perfectly Clean"

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

OCTOBER, 1920

No. 9

Question—What's the Difference?

Answer —There Isn't Any

Suppose that you were selling insurance, and that you heard of a prospect occupying an office in the Granite Building. Suppose that you were able to arrange an interview and that, after you were once inside his office, you strolled languidly over to the window and silently contemplated the view or passed a few pleasant words with the stenographer, before entering upon the business that brought you there. This would make a big hit with your prospect, who had dropped his work and leaned back from his desk in order to hear what you had to say, would it not? Go to the head of the class, Harry, and receive the gold loving cup. You are right—it would not.

You aren't selling insurance, but Kodaks. You don't call on your prospects but you spend a considerable amount of money and time

and effort in persuading them to call upon you. And then—

Suppose that, as your customer neared the counter, you indicated his presence by going right ahead with telling Edna about last night's dance or suppose that, if you were in another part of the store, you stayed right there so that the customer would have to come and find you, or suppose that you looked at him in a bored sort of manner, as much as to say, "What, *you* here again?"

Just suppose you did these things, you'd be pretty sure to sell lots and lots of cameras and sundries, would you not?

Go right up on the platform in plain view of the audience, Egypta, and receive the platinum wrist watch offered as first prize. You're right—you would *not*.

TELL YOUR OLD CUSTOMERS

About "Kodakery"—how interesting and helpful it is. Let them know that the subscription price is only 60 cents a year, and that you can take and forward their subscriptions. Doing so, you serve them and your store.



A Typical Kodak Store in Japan

Something About Japan

Then there's Japan! As Mr. Eastman, fresh from his visit to the land of cherry blossoms, hari-kari, jiu-jitse, sunrise—and now Kodaks—reminds us. Do you know that ten years ago the Japanese would hardly look at a Kodak? Not because they knew of anything better or even thought they did, but just because—well! you know, or maybe you have heard of a certain prejudice among certain artists, even in our own country, against it at one time. They couldn't explain it, but they had it, some of them, and some of us have "felt" their supercilious smile as we passed by, Kodak in hand.

The professional photographers in Japan plied their art, had for many years, and Mr. Eastman on his visit met a gentleman in Tokio,

Mr. Asanuma by name, who had been five years longer in the photographic business than Mr. Eastman himself.

But the amateur simply did not exist. The Japanese being a highly artistic race—much more than we are—more sensitive, that is to art impressions and art forms, looked on this simple mechanical method of picture taking by unskilled and untrained hands as an invasion of the exclusive domain of art. And being thoroughly conservative in taste, they would have none of it. In fact, a clothing salesman in the Garden of Eden would have had about as much chance as a Kodak Salesman in Tokio only a few short years ago. As though the useful little, joy-giving, story-telling Kodak ever presumed to rival the arts!

The KODAK SALESMAN



At the banquet given to Mr. Eastman by Messrs. Asanuma, Tokio, and Messrs. Kuwada, Osaka. On Mr. Eastman's right is Mr. Asanuma, the oldest dealer in Japan. In front of Mr. Asanuma, stands Mr. S. Kuwada, one of the largest dealers there.

But what's the use? The Japanese, being practical as well as artistic, did awake and with characteristic energy made up in their waking hours for the time they had lost in sleep.

Now, as Mr. Eastman observes, you will find a Kodak wherever you go in Japan, and the Japanese as addicted to the Kodak habit as we are. The Jap has found the Kodak a good thing—good in travel—they are great travelers, the Japanese—good in recording the home life to which they are devoted to the point of ancestor worship—and good for recording the beauty spots in which their own land abounds. The work of these Japanese amateurs has an artistic quality, too, that will compare with the very best of our own amateurs.

The dealer shops which Mr. East-

man had time to visit, he found perfect little hives of industry. In fact, the photographic business there is very live indeed. Whereas ten years ago sales for an entire year in Japan could be told in five figures, the sales for the first six months of 1920 need seven figures—and good sturdy figures at that. Twenty-five times in volume what they were ten years ago and in amateur supplies a greater increase than any country in the world can show for the same period, is the story.

Some salesmen; these Japanese must be to pile up a record like this against what was once a prejudice ingrained in the artistic temperament of the people.

And when the Japanese buy they want the best. This, too, our sales records show. Kodaks of the bet-

The KODAK SALESMAN



Mr. R. Konishi, seated at Mr. Eastman's left, and in the rear row his four sons, to whom the active management of his large photographic supply house now falls.

ter grade almost invariably—lenses the best money can buy—and one order we saw called for 200 Graflex Cameras of one type. This tells its own story, too.

Seed and Stanley Plates were universally used before and during the war. Mr. Eastman, however, found Japan very enthusiastic over Film. This shows their progressiveness, as well as their instinct for the best. Perhaps it's this instinct for the best—this ability to choose the best the Western World has to offer, that has made them the mighty nation they are today. And that is why the demand there, is for Western products. In photographic lines, for instance, Mr. Eastman found that Kodak

goods were used to the practical exclusion of all others.

No wonder Mr. Eastman is impressed with the photographic outlook in Japan. But he is equally impressed with the practically unlimited opportunity for trade of all kinds with Japan.

The visitors had many proofs of Japanese friendship in the hospitality and welcome extended them wherever they went. But—and this is strictly between ourselves—what Mr. Eastman enjoyed as much as anything was knocking about among the dealers, watching the busy salesmen at work, studying their methods—and, to cap all, the two jolly good banquets which the dealers gave him. They offered

The KODAK SALESMAN

more, many more, and showed their keen interest and delight in Mr. Eastman's visit in every way they could. But time was short and he had to limit himself to two, one ten-

dered by Messrs. Konishi, of Tokio, the other jointly by Messrs. Asanuma of Tokio and Messrs. Kuwada of Osaka, to both of which all other dealers were thoughtfully invited.

MY DAD SAYS,

The bosses diary as kept by his son

To-day, my dad said, that he rearranged the Kodak department so that there would be more light where more light was needed. He said that in all that darkness the stock might sleep so hard that it would forget to turn over.

But the thing about it that struck my dad was that when he give instructions to change the department around, one of the fellas said—"I've been hopping you'd do that for years," he said.

"Your hopping did me a lotta good," my dad said, "Why didn't you suggest it?"

My dad was kinda peeved about it. Think of that, he says. He'd been hopping I'd do that for years. Probly he'd practicly engulfed me with thought waves on this subject for years. Probly he'd tried to get in touch with me through his Weegee board time and time again, all to no avail. The only thing left

was to come right up and tell me or drop me a letter and of course, them two methods of procedure was out of the questshun.

There are a lotta people like that. First they get the big idea. Bang. It looks good to them. They examine it carefully all the rest of the day—and are still weighing it in their minds at the end of the week. Next month they think of it again. No questshun—a real idea. Then they forget it until some one else gets the same idea and puts it over.

Some fellas when they get an idea get it over—others get over it.

My dad says that that don't mean that a fella should serve up a half-baked idea or a under-developed suggestshun. It's a good plan to turn em over in your mind until they are thoroughly done on both sides—pro and con. My dad says that too many people, though, get a good thought, do it to a turn, and then never put it on the menu so that nobody knows about it except themselves.

My dad says it's a great world and any way it's the only one we've got.

THEY WANT

Albums—Think of the pictures they made this summer that are still lying around loose.

Kodak Dry Mounting Tissue—for album mountings.

Kodak Portrait Attachments—for head and shoulder portraits in the home.

YOU SUGGEST 'EM—THEY WANT 'EM

The KODAK SALESMAN

Autographic Advantages

Most important of all the autographic advantages is dating the negative—for every negative worth taking is worth dating—but there are other advantages, too. The memo which it makes possible at the bottom of the negative showing the conditions under which each picture was made, the stop, time and light, presents a practical method of repeating successes. The autographic record can be made an authoritative check on results.

And in addition the autographic record can eliminate the double exposure from the list of amateur

failures. Amateurs may come and amateurs may go, but the double exposure might go on for ever—except for autographic intervention. The solution is very, very simple. Always write the autographic record—often the date and title, seemingly trite at the time, may become vitally important later. Always look in the autographic slot before making the exposure. If you see writing there you have forgotten to turn the key and a twist of the wrist saves you from a double exposure.

Attention of Mr. Webber, Please

The mail clerk was rapidly sorting the incoming letters—marking them for proper distribution to the various individuals in the office. There were hundreds of these letters, and this particular morning the mail clerk was fairly swamped. Nimble fingers and a quick mind, however, were accomplishing wonders, when suddenly the clerk stopped, glanced at a certain letter a second time, and immediately left her desk with the letter in her hand.

I followed at her heels—plain curious, that's all. She entered one of the offices—it happened to be Mr. Webber's—laid the letter on

his desk and returned to her work.

"Here's another request for that cut sheet," he remarked. "Getting lots of them lately."

I glanced over his shoulder—just an ordinary request for a cut sheet. Hundreds of them just like it had been coming in every week for the past month. "Just like it?"—well, no—for this letter carried the phrase, "Attention of Mr. Webber please."

Of course it just happened that way, but—the word "please" will do a lot of work for you if you let it.

An Ally of Every Other Sport

So true is it that Kodak is an ally of every other sport that most of our advertisements which appear in Canadian National Magazines are illustrated with pictures of outdoor life.

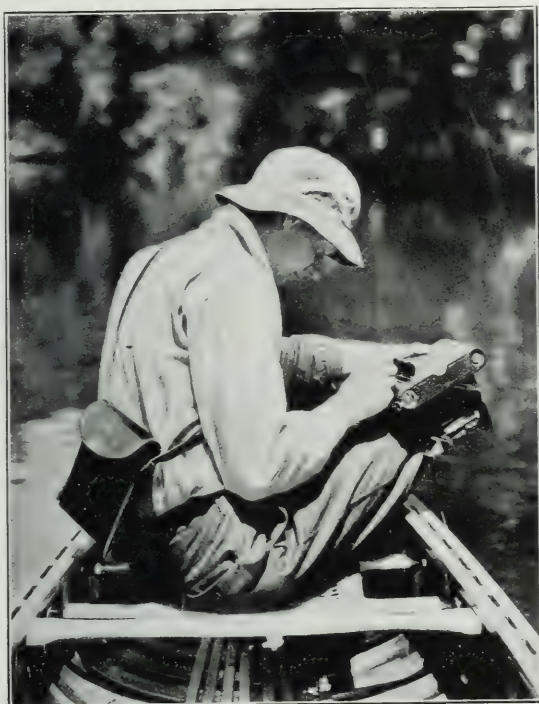
No matter how occupied a man's brains may be with whirring reels and tugging fish, the thought of a Kodak to tell the story of the trip

makes instant appeal.

Sportsmen come to your store—lots of them—and Kodak advertising has sent them there.

On the opposite page is reproduced one of our advertisements which will appear during October in the Family Herald and Weekly Star, Toronto Saturday Night and other publications.

The KODAK SALESMAN



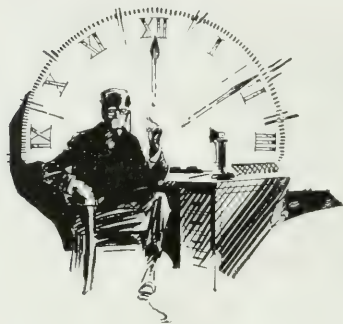
*If it isn't
an Eastman,
it isn't a
Kodak.*

Make *your* KODAK Story *Autographic*

Keep on every negative the date and title; make your Kodak story not merely a picture story but also a record story; a story that will take you back to the year, the month, the very spot—will bring those outing days freshly before you even when time has played sad tricks with memory.

Making the autographic record is the work of but a moment—and autographic film costs you no more than the other kind.

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



Ten Minutes with the Boss

had taken one order in three years—and didn't seem very much disturbed about it either.

"What do you happen to be handling, anyway?" he asked, helplessly.

"Suspension bridges," was the quiet rejoinder.

"This story illustrates a point, Sam, that I'd like to get over—right over the counter among you sales people. Build sales. If you can't sell a man a *Special* Kodak, now, don't give him up. Nurse him along. Try to keep up his interest. If your customer isn't ready for a Graflex yet, he may be *then*. Build sales. Some salesmen get the foundation started all right, but forget the structure proper. The only time to quit work on a prospect, Sam, is not when the whistle blows, but when the cash register bell rings.

"I worked a year with Mrs. Hoffman, who first bought a 1A Junior before I sold her that 3A *Special*. She was interested in the *Special* from the first, but—well you know Mrs. Hoffman. 'Isn't that just like a woman' describes her exactly. I kept that interest alive, Sam. Some phrase like, 'Did you ever see how the Range Finder on this 3A *Special* works, Mrs. Hoffman?' Or, 'Here are some splendid pictures that were made with a 3A *Special*,' would direct the conversation through proper channels. She was a frequent visitor to the store and so opportunities were not lacking.

"There's added enjoyment to that

"**H** EARD the story about the two men in the Pullman smoker Sam?" asked Mr. Clark, as he shoved his chair back from the desk with the air of a man who had been working hard all day and was, accordingly, entitled to a few minutes relaxation.

Now the last census tallied some two thousand two-men-in-a-Pullman-smoker stories, all of which everyone has heard at least twice. But Mr. Clark was Sam's boss and Sam was diplomatic.

"No, chief," he said, "I haven't heard it. Shoot."

"Well, these two traveling salesmen were sitting up in the smoker, endeavoring to annihilate distance with nicotine. One of them, 'Bangs,' we'll call him, was rather flashy in his dress and loud in his conversation. His companion, on the contrary, was a quiet sort of chap. We'll call him 'Royce.'"

"Only took seven orders in this town," commented Bangs, as the station dropped behind. "Believe me, though, I'm going to make Hamilton sit up and take notice."

"I got my last order just three years ago to-day," remarked Royce, quietly. "I expect to get another one in about six weeks."

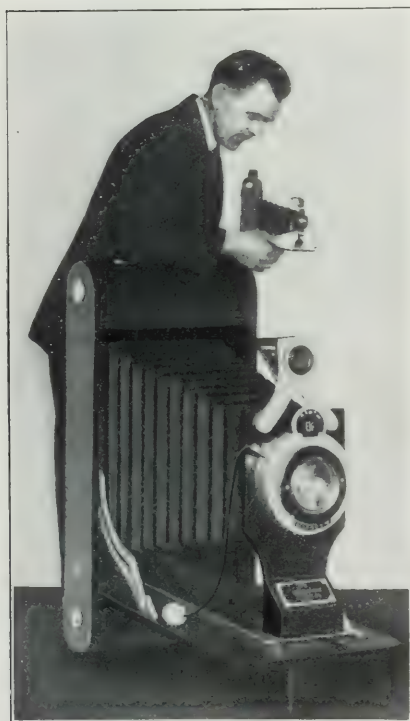
"Bangs' jaw dropped. He had been kicking about seven orders in one day, and here was a man who

The KODAK SALESMAN

kind of selling, Sam—and the satisfaction when the sale is finally made, is worth more than the money itself.

"*Special* Kodaks and Graflex cameras offer splendid opportunities for building sales. And your prospects are right there before you every day. There are few people indeed who visit a Kodak department, who would not be interested in a demonstration of the Graflex or a practical illustration of the Kodak Range Finder.

"Build sales, Sam."



The Big Idea

They spend a lot of time with their window displays at F. A. Toombs & Co., and the resulting trims show the result of careful work. One portion of the store is

reserved for the setting up of displays, to decide their fitness for the front windows. On the floor are chalked the outlines of window space and the displays are here arranged until the trimmer is convinced that he has the effect he wants. Then, and not until then, the trim is put in the window.

A striking feature of recent window displays has been the use of the large Kodak pictured below. It looks like the real thing and shows painstaking workmanship.

Three slogans were used in connection with this dummy Kodak—"All outdoors is a big Kodak pleasure," "There's a big Kodak satisfaction in any size Kodak," and "All outdoors is a big Kodak temptation."

The idea of the large Kodak and the slogans were conceived by W. A. Alexander, while the instrument itself is the work of Michael Brennan—both of whom are connected with the F. A. Toombs & Company organization.

Kodakery for November

"Glimpses of the Orient" is an interesting article, illustrated with unusual pictures of Japan and China.

"Coon Hunting with a Camera" suggests a field for the camera that will interest many readers.

"How to Hold a Camera Steady," illustrated with diagrams showing how the camera should be held to avoid blurred pictures.

"Recording the Clouds" tells how to get the cloud effects in your pictures.

"Air Bubbles in Tap Water," "Effect of Temperature on Development" and "Printing from Wet Negatives" are some of the other articles of special interest.

Catching the Camera Thief

In an article entitled "Warnings to the Photo Salesman" by Mr. Charles G. Willoughby, appearing in the August number of the *Photo Era*, some of the schemes to which camera thieves resort are related.

In this article, Mr. Willoughby says in speaking of the new tricks of the camera and lens thief, "Here are some of them. A would-be customer edges up to the counter and offers a camera or lens for exchange, leaving it on the show case rather carelessly. The salesman shows him an outfit, and the thief tells him it looks good; but he would like to see another, in the meantime stepping away several feet from his own outfit. At this juncture, the thief's confederate moves up near it, and it usually becomes an easy thing for the confederate to get it. The crook remaining behind demands pay for his outfit, and many times, the dealer not wishing to have a scene created in his store, nor defend a suit in court, settles and swears that it will never happen in his place again."

Mr. Willoughby emphasizes the fact that too many salesmen bring out on the counter from two to five outfits at once, with the result that not one in ten can tell when a camera is missing. This does not seem possible but he states that it was thoroughly proved in his establishment by salesmen taking outfits from each other by way of tests, and in almost every case the salesman who had lost the camera or lens was entirely ignorant of the fact that anything was missing.

Another instance that is mentioned is the case where a thief

came into a well known supply house and asked to see a Graflex camera with lens. The salesman at the time was waiting on another customer, and had he known his business, would not have shown the reflecting outfit before he had finished. But he handed it out and proceeded to finish with his prospect, when suddenly the thief handed back the outfit with some remark, and the salesman placed it on the shelf and gave it no further thought at the time. When he came to look at the camera a few minutes later, the lens was missing. The thief had simply unscrewed it from the front board and closed the lid.

To quote another. "A prospective customer comes into the store and selects a high grade outfit with the request that it be sent C. O. D. to some hotel in the vicinity at a certain hour. At the appointed time the crook is waiting in the lobby for the boy to deliver the package. When the boy arrives, the crook steps up to him and asks if the package he has to deliver is addressed to a certain party, and naturally the boy's suspicion is not aroused for he is glad he has so easily found the would-be owner. The crook either gives him a worthless check, or takes the package, saying that he wants to go to his room for the money. Once in the elevator, the swindler is on his way to the pawnbroker; for he gets off the elevator and walks down the stairs unobserved."

These are a few of the tricks mentioned in Mr. Willoughby's article and which should serve to put the salesman on his guard.

"A pessimist is a blind man in a dark room looking for a black hat that isn't there."—Selected.

A Friend of Yours?

This story is about Bill. Perhaps I shouldn't be telling it, but you and I are such old friends of his that I don't think he'll mind.

Bill's got a hobby. He is one of those fellows who exist fifty weeks of the year for the fall hunting trip with its two weeks of real life in the wilds of the North country. Deer and wild ducks are Bill's hobby, and he is happiest when sitting in his blind at dawn on a chill October morning or when tramping through the brush stalking an elusive buck.

In August as soon as the leaves begin to show a little red or brown it is all off with the usual pursuits of life and Bill's steady job seems like a life sentence.

About this time the guns are brought out for cleaning and oiling to be in readiness for the all-important trip and perhaps to give Bill a chance to squint along the barrel and get a bead on an imaginary deer.

There's lots to be done in September for Bill is not one to leave the packing for two or three days before his departure northward. No danger of his turning up at camp with some very necessary items forgotten. He must obtain the exact loads he will want to shoot. Boots and proper clothing are of great importance and the camp kit must be complete in every detail.

By the middle of October everything is packed and in readiness. Everything did I say? No—not quite—and here's the secret. Bill doesn't own a Kodak!

Those pictures that he showed you are some that Dick made with his Brownie last year. Bill has carried them around in his pocket ever since and will tell you that they've helped to make the interval of waiting for this year's hunting season something more than mere existence for him.

But these last few months Bill's mind has been so full of that two weeks' vacation, and of ducks and deer, that he just hasn't thought of the other fifty weeks and a Kodak.

To-day or to-morrow Bill is going to drop into the store for a package of cigarettes or some shaving soap. If you talk over this year's trip with him and let him see those pictures that the boss made when he was up north four years ago, it's a safe bet that Bill will walk away with that 1A Auto-graphic, *f.7.7* that came from Toronto to-day.

Harry and Tom and Dick are going north this year too. Harry's got a *Special* so he's all right, Tom, like Bill, doesn't own a Kodak, and Dick really should have something better than that Folding Brownie.

"The only man who can't be interested in photography is the man who isn't interested in anything else."—From "Your Cue," page 3, September Kodak Salesman.

One At a Time—The Boss Talks to Himself

I was going home on the street car the other evening with Bill Johnson, of Johnson & Taylor, and after we had finished speculating as to who had the best stocked cellar in town, Bill turned to me and said: "You know Jenkins and Smith's place? Well, I went in there to-day to get a couple of neckties and the salesman led me over to a case where they had a fine display. Then he started in bringing out neckties and slapping them on the counter so fast that I had no chance to more than glance at a tie before it was buried by another, till soon it looked as if an avalanche of neckties had descended.

"As he brought them out he kept up a rapid fire of conversation regarding the color, wearing qualities and other advantages of the ties, till my ears were ringing and my head was swimming. I tried to interrupt him several times, but nothing could stop him.

"At last he either ran out of breath, or neckties, or both, and before he had time to get started again, I hurriedly asked him how much the ties were. He mentioned the price, and rather than waste more time with a youth who didn't know his job, I made a hurried choice, paid for the ties and got out. But the feeling I had was that if it was that much trouble to buy a necktie in that place, I'd hate to go in there to buy a suit of clothes."

Just then we reached Bill's corner and he left me but the story stayed, and I began to wonder if things like that ever happened in our store.

The next morning I was walking around when I noticed that one of

our new salesmen was showing some cameras to a man whom I knew slightly and who is a lawyer here in town with a good practice.

As I approached, I observed that there were Brownie cameras, both box and folding in all sizes and Kodaks and *Special* Kodaks spread around the counter, and that while the customer had a 1A *Special* Kodak in his hands the salesman was handling a folding Brownie, and giving an excellent description of its various features.

I said good morning and in a natural way we fell into conversation. I soon led the talk around to the *Special* Kodak which he had in his hands and explained the Kodak Range Finder. He was much interested and I led him over to the door where the light was better and let him work the Range Finder himself, on several objects at various distances. When we came back through the store I steered him to a different part of the counter where there were no other cameras in view but the 1A *Special* Kodak which he was carrying. I showed him how to open it and how to load it and in a very few minutes he had paid for the camera and taken it along with him.

I called the salesman over and explained to him just why I had interfered, pointing out that by bringing out so many widely different styles of cameras he was merely confusing the customer and dividing his attention among a lot of cameras instead of concentrating it upon the one camera that particularly interested him.

If you try to look at three rings at the circus at the same time, you won't see the circus.



A Window With a Point

"Kodak on land and sea" is the story so quickly and convincingly told by the window display illustrated above.

While this display could be easily duplicated by any dealer, Straup's Pharmacy had the advantage of the use of a real ship, even if on a small scale. As Mr. Straup writes:

"The sailing vessel used in the display is a model ship valued at \$500.00, carved by hand by a master mechanic in the Navy for twelve years. This vessel caused considerable comment by the passersby and the local newspapers and therefore centered on the main object, "Kodak on land and sea."



Have your rural customers read "The Kodak on the Farm?" Every farm home should have one. It is harvest time. Mail copies now.

The KODAK SALESMAN

Where Is Opportunity?

In a poem by H. M. Railsback, entitled "The Stay-At-Home," we find these homely words of wisdom:

"It's a part of nature, human,
To be always frettin', fumin',
And to want to wander hither, yon
and thence,

And most every youthful feller,
Like a cow, is prone to beller
For the grass that grows on to'ther
side of the fence."

It is decidedly true that man ever thinks of opportunity in some far off land or in some distant city.

This is principally because "to err is human."

So we find the man in Toronto casting his eyes longingly toward Vancouver, or to the other coast and exclaiming, "If I were only *there I know I would find my opportunity!*"

The man in the small town knows that his opportunity lies in the big city.

The boy on the farm feels certain that his fortune awaits him in Montreal, Toronto, Winnipeg or Vancouver.

The man in the city looks hopefully toward the wonderful opportunities of farm life.

And so, still closer to home, we find right in our own shops, offices and stores, scores of men and women who ever have their eyes on the false light of some imaginary opportunity in the distance.

That is because they do not know that all they have to do is to put their thought and effort to the task in hand and they will find opportunity standing by their side.

People are too apt to mistake "Chance" for Opportunity. "Chance" gives a man a worthless farm and upon it he strikes oil. It leads the footsteps of the wanderer to a gold mine.

Opportunity, however, has to be made and worked for. It is the direct result of hard work and really consists of growth and development which are possible anywhere.

Close your eyes for a moment.

Shut out the picture of that far off imagined opportunity.

Consider this thought:

Opportunity is ever right before you—on your work bench, on your desk, or in your store, shop or office.

Then open your eyes again, look about you and you'll see Opportunity staring you right in the face.

If there are any successes in your organization or business there is room for *another*.

A little more study, a little harder work and soon you'll find that you don't need to go even across the street for what you want.

Wake up!

Shake hands with Opportunity!

Get busy!

—The "Lightning" Line.

IT PAYS TO BE POSTED

Last month we suggested that we send to your home where you would have leisure to read it, "Selling Kodaks and Supplies." We suggest this again—and all we want is your address.



It is not easy—

To apologize.

To begin over.

To admit error.

To be unselfish.

To take advice.

To be charitable.

To be considerate.

To endure success.

To keep on trying.

To avoid mistakes.

To forgive and forget.

To keep out of the rut.

To make the most of a little.

To maintain a high standard.

To recognize the silver lining.

To shoulder a deserved blame.

BUT IT ALWAYS PAYS.

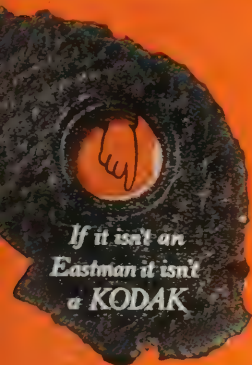
—*The Hallegram.*

*If it isn't
an Eastman,
it isn't a
Kodak.*

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

NOVEMBER
1920



*The man who goes ahead
and does it, goes ahead.*

AN OFFICE

An office is a funny thing; each morning certain men,
And certain girls, and certain boys come into it again
And hang their coats on certain pegs, their hats on certain hooks,
And sit down at certain desks in front of certain books.
They all have a certain work to do in just a certain time,
Concerning certain dollars for a certain fixed per diem;
And then at just a certain hour, in sunshine or in rain,
They close their desks and hurry out to catch a certain train.

An office is a tragic thing when that is all there is.
When each one has certain work and certain way of his
And wallows in a certain rut and never seems to see
That there are certain other ones in life as well as he.
For we would find a certain fun in certain other ways,
If we would give a word of cheer on certain busy days—
When problems vex, when certain things require a helping hand.
Would give a certain sympathy that mortals understand.

An office is a pleasant place—at least, a certain kind
That has a certain brotherhood where day by day you find
Some neighbor with a new idea he's glad to pass along,
A certain sort of friendliness, a certain sort of song.
There is a certain duty that we owe to other men
To help them when they need a lift, to steady them again.
An office can become in time, to man and girl and boy,
A certain kind of fellowship, and work a certain joy.

—Abbograms.



Irate Customer: "This here print of Martha only shows her back. Why didn't you turn the negative around so you could get her face?"

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

NOVEMBER, 1920

No. 10

Growing

Nearly all the makes of automobiles are water cooled. There are a few that are air cooled. One of these air cooled motors is tremendously popular. It has certain advantages over the water cooled cars. It has a big sale and gives a good profit to the dealers who handle it, in spite of the fact that most people prefer the water cooled motors.

Nearly all the makes of hand cameras use cartridge film. There are a few that use Film Packs. One of them, the Premo, is tremendously and increasingly popular. The film pack has certain advantages over the cartridge film. It has a big sale and gives a good profit to the dealers who handle it, in spite of the fact that most people prefer the cartridge film.

We believe in the cartridge system. But we believe also in taking care of the really important trade that prefers the film pack system. The business bulks big. It is small only by comparison with the tremendous cartridge film business. It is bigger to-day than the entire film business was only a few years back—well within the memory of hundreds of Kodak dealers—and it is growing steadily, rapidly.

The dealer who overlooks rounding out his line by stocking the Premo and keeping it well up toward the front row is making a mistake. The film pack, like the air cooled motor, has its enthusiastic devotees by the tens of thousands. They make a trade worth cultivating.

Take the Pocket Premo. It is less than a handful—yet makes a $2\frac{1}{4} \times 3\frac{1}{4}$ picture. As the front is dropped, it snaps into automatic focus in a businesslike manner that is a delight. No camera for pictures of the same size is less obtrusive, so easy to store away in the pocket and so quickly ready for business. The finish and construction are right, the price is low, the pictures are good.

We are back of the Pocket Premo now with real publicity. Our advertising began last summer and the increased business proves that our faith in this little camera was not misplaced.

Your store is one of the natural outlets for Pocket Premos. The business is coming but—you can only get it by having the goods in stock.

Your Premo customers might like to develop their own film packs. Try suggesting the Premo Film Tank.

The KODAK SALESMAN

They Are Going to Ask You

We can't forget the tale of woe of a friend of ours who swore by all that was great and good that he went to seven different photographic shops before he found a salesman. The other six clerks had not been able to tell him the correct Portrait Attachment for his particular Kodak.

Glance at the advertisement on the opposite page—a quarter of a million people will do that very same thing next month when it appears as a full page in *Everywoman's World*, *MacLean's*, *Canadian Home Journal*, *Canadian Courier* and *La Canadienne*. The basic idea of that advertisement, like most Kodak advertising, is to make people want to make pictures,

but incidentally it's going to sell lots and lots of Kodak Portrait Attachments. Customers are going to question you as to the correct number for their particular camera.

It is at a time like this that a clerk goes through his hem and haw exercises, but all that the salesman does is to turn to page 39 of the 1920 edition of the Kodak catalogue. There it all is. The correct size attachment for the various Kodak and Brownie models all clearly presented so that he has the answer at a glance.

Or, if the customer owns a Premo, he turns to page 24, 1920 Premo catalogue and finds the information there.

The Gentle Art of Suggestion

The gentle art of increasing a customer's purchases through the power of suggestion is the science of salesmanship. It takes a *salesman* to deftly shape the talk so that other articles beside the one specifically demanded by the customer may be brought out for inspection and considered. Not that it is difficult at all, for the man behind the counter who has real selling ability. To him it's second nature. He keeps clearly in his mind the related items. He remembers, for example, that a person who wants an album, wants Kodak Dry Mounting Tissue, and perhaps a Trimmer; that a customer who owns a Kodak Film Tank would obviously be in-

terested in a Kodak Amateur Printer.

It's simple for him. It's simple for anyone. And yet a novice never seems to get the trick. It is a safe statement that nowhere in the world is there a novice who has mastered this art of suggestion, who links up the related items in his mind so that a request for one may logically lead to a description of the value of another. That is a pretty broad statement, but it's true.

The reason is this. No sooner does the novice get the hang of this suggestion idea, than almost overnight as it were, he becomes a salesman.

Back on the market again—

Kodak Magnesium Ribbon Holder—Price 35c.

Tell your customers.



MADE WITH A 3A KODAK 1/250" F. 11



MADE WITH A 3A KODAK AND KODAK
PORTRAIT ATTACHMENT 1/250" F. 11

At home with a *KODAK*

After all, Kodak means most in the home—because home pictures mean the most.

The vacation album, the pictures of the summer outing, the travel pictures, our pet hobby pictures—Great! All of them! But the pictures of the children—just as they are every day about the home—these are the ones of which we never tire.

The two pictures shown here were both made with the same Kodak. In the lower one the Portrait Attachment was used. This attachment is simply an extra lens, costing but 75 cents, that slips on over the other lens and so alters the focus that sharp pictures can be made of a "close up"

There are Portrait Attachments to fit Kodaks and Brownies of every size—and their use is very simple.

All Dealers

CANADIAN KODAK CO., Limited
Toronto, Canada

One of our Fall advertisements (reduced). See top of page opposite.

The KODAK SALESMAN

Selling the Goods

Before you can sell others, you must first sell yourself—in other words you must be convinced of the fact that the Kodak line is absolutely the best the market affords, and that good results can be produced even by the inexperienced. Also, that the Eastman line includes no toys; that even the little No. 0 Brownie is a thoroughly practical picture taking machine and will produce excellent results.

The Kodak line is so well known and so thoroughly advertised that in many cases the customer will come in knowing exactly the model he wants and with the price ready in his hand.

On the other hand you will find a great many attracted to Kodakery through having seen the Kodak pictures made by their friends and who have little or no knowledge of the line or anything that pertains to picture making.

When the prospective customer enters with "I am thinking of buying a camera," or some such remark, he or she should be given a quick appraisal as to their possible purchasing power.

Selling Kodaks entails no departure from the principles of good salesmanship in other lines and you will find that it is always much easier to come down if you have started too high than to go up if you have started too low.

Never be afraid of scaring the customer by first showing the higher priced goods. The customer will feel flattered because you imply his ability to purchase whatever he desires.

Even when the customer specifies the amount he feels that he can spend you will find that he usually will go another twenty-five per

cent. or better if you can show him why.

A felt or velvet counter pad is a good asset, as when a camera is placed upon it for the customer's inspection he at once feels that he is being shown something of quality, and this holds equally good with the boy customer for a Brownie as for the customer for the highest price article you have in stock.

Having decided upon the camera to be shown the customer, it should be taken from the show-case and placed upon the pad before him; if it is of the folding type it should be open with the bellows extended.

Allow the customer to take the instrument in his hands and examine it, and after a moment's inspection you can take it from him and explain its manipulation. Never start by stating the price unless asked the question.

"This is the 1A Autographic Junior Kodak—it takes pictures $2\frac{1}{2} \times 4\frac{1}{4}$ inches, and is one of our most popular sellers (show sample picture made with the 1A) as it is so simple to handle, and is also very light and compact.

"It is a very simple matter to estimate distances, and this automatic focusing lock holds the lens at just the right point" (demonstrate lock). "You locate the picture in the finder" (allow the customer to see for himself—going to the door where the light is better if necessary), "the finder reverses if you wish to take the picture the other way of the film. The shutter works automatically, all you have to do is to press this release" (allow customer to release shutter).

"Easiest thing in the world to load and unload it—yes, right out in full daylight" (remove back and

The KODAK SALESMAN

show how the film is put in and removed).

"Now, I want to show you one of its most important features—and an exclusive Kodak equipment.

"Experts deem it the most important advance in twenty years; it is called the 'Autographic Feature.' By means of it and the specially prepared autographic film it is possible to record on the negative, permanently, any desired data or memorandum.

"You can readily see the importance of this feature" (show how autographic record is made and turn to page in manual showing facsimile reproduction of autographic negative).

Do not pass from point to point too rapidly, be sure the customer understands fully before proceeding, and always dwell strongly upon the extreme simplicity of picture making the Kodak way.

When selling Premo Cameras explain the advantages of the Film Pack System; how simple the Premo is to load and unload; how one or more films may be removed for development without disturbing the balance of the pack, and so forth.

The foregoing is not intended as

a complete selling demonstration, but only as suggestive.

When the camera has been decided upon enter it upon your order pad, but do not put down the price just yet. Then suggest two or more rolls of film. Right here is a good time to say something more about taking "time" exposures, and then quietly place the camera upon a tripod and show its great convenience. Should this result in a sale add the item to the order, but do not total up yet.

Take out a carrying case, slip the camera in it, adjust the shoulder straps and have the customer slip the strap over his shoulder so he can note how easily the camera can be carried, and how it will protect the instrument from damage—this will in many cases make a sale.

Unless the customer asks about other items it will perhaps not be well to try to sell other goods at this time, as no customer likes to feel that he has been over-sold. This, however, must be left to your own judgment based upon your knowledge of him and your past selling experience.

Impress upon him your real personal interest in his efforts, and ask him to bring in his first roll so you can see how he is getting on.

BUILD FOR THE FUTURE

The sale of a Kodak is only the beginning of your relations with the customer.

This being the case, it devolves upon you to render the customer every good service possible in order to sustain his interest and keep him coming back to you for films and supplies.

The KODAK SALESMAN

They Like to be Bothered

The other day as we were strolling through the Service Department, we noticed that one of the correspondents was smiling broadly. We stopped short. Our conception of a correspondent used to be an old man with flowing beard, who viewed life as a necessary evil. Yet here was this chap quite the reverse of the picture our fancy had painted, regarding a letter in his hand with a cheerful grin.

"Listen to this," he said, and then read from the letter, "'Why is film? I've often wondered.'"

"Do you get many letters like that?" we ventured.

"Oh, no," he replied, "just once in a while to sort of break the monotony. One time in one of our catalogues, where we listed a camera with several different lens equipments, we gave the name of the camera on the first line and below that we used the word 'ditto.'"

"Yes?" we asked, inquiringly.

"Well," the correspondent continued, "this chap's brother, I guess" (he indicated the why-is-film letter), "wrote in and ordered a Ditto, specifying the equipment.

"But, of course, a letter like that is the exception that proves the fool. Practically all of our letters come from intelligent people who want an intelligent reply to an intelligent question. To see that they get it is our job up here. That's what we're paid for. It's interesting work, too. We all like it."

The correspondent's eye rested on a pile of letters on his desk. We took the hint and left him—but we didn't leave the department. We still had hopes of meeting that cross-grained, snappish, bearded

martinet who, from his superior knowledge, looked upon people who wrote in for information as a parcel of idiots, and the task of answering their letters a disagreeable duty to be discharged just as quickly as possible. We found other correspondents—all interested in their work—all eager to make each reply illuminating and complete—to give each man and woman who wrote in, all the information they asked for—and perhaps a little more. But we couldn't find Old Man Grouch. He doesn't exist there.

The man from Missouri, with a little box Brownie, has at his disposal all the resources of the biggest photographic organization in the world to satisfy any photographic perplexity that may disturb him. Nor do the Kodak experts consider in their work that they are rendering a favor. It's service to which the amateur is rightly entitled. The position of the Kodak Company in the photographic world makes such service an integral part of its job.

We cornered the head of the Service Department just long enough to pump one question at him.

"Do many Kodak salesmen write you letters?" we asked.

"We don't get nearly enough inquiries from sales people," he replied. "It's funny, too. They must be confronted with a lot of puzzling questions that we could best answer so that they wouldn't be puzzling another time. You know we like to be bothered."

That's it—that's the Service Department—"they like to be bothered."

Bother 'em, man—bother 'em.

MY DAD SAYS,

The bosses diary as kept by his son

I was sitting by the library table doing my arithmetick lesson only I wasn't really doing it because I see at a glance the thing was hopeless and my dad was talking and so I lissened. My dad said that he knew a fella who couldn't remember his own name and my mother asked what his name was and my dad said Alonzo B. Pennythwistle and my mother said no wonder. That's all right my dad says but this fella might be a whirlwind if he could only remember things. He forgets instructshuns and forgets people's names and forgets where the stock is lokated. He keeps asking other peepul where this thing is and that thing is and what this price is and then the informashun goes in one ear and out the other bekus there's nothing between to stop it. He don't even remember that he ain't got a memory. You tell him to do a thing or give him some pointer he ought to have and he smiles and says "Yes sir—I understand per-

fectly"—and then instead of saying to himself "Here I ain't got no memory but I can read all right. I'll just jott that down," he kids himself into thinking that the informashun is his for all time and the informashun promptly skips out the side exit.

Now there aint no necessity in greeting a customer with "How de do Mrs. Raymond D. Paterson I haven't seen you since three years ago last Tuesday. You came in here then about a roll of film, at just eighteen minutes of four and you was leaving on the 9:16 for Montreal. I hadn't laid eyes on you before and I aint seen you since. How's everything?" That aint necessary but a salesman who *can* remember names has a big advantage. And the clerk who can't remember where the varyous items are located and forgets prices and bothers everybody else in the store finding out, will never say it with sales.

Frank, my mother said, did you bring home that film like I asked you? My dad sort of flushed up and said he'd bring it to-morrow sure. And mother said "Jott it down, Frank, jott it down" and then both she and me snickkered.

Enlarging at Home

Just as the Kodak Film Tank and Kodak Amateur Printer have simplified negative and print making for the amateur photographer who does his own work, so the Kodak Enlarging Outfit makes it easy for him to make his own enlargements right at home.

The Outfit is small in size and so compact as to be conveniently

stored. For use any ordinary table will suffice.

Many of your customers have vacation pictures that they would like to enlarge. If they knew how easily this could be done, they would willingly spend the money for a Kodak Enlarging Outfit and every sale of an outfit means bigger sales of Bromide Paper and chemicals.

*When you sell a year's subscription to "Kodakery" you
are selling twelve advertisements for your store.*



Ten Minutes with the Boss

I'VE just been reading a book," said Mr. Clark as Sam stopped by his desk one morning.

"Pretty soft," thought Sam to himself. "It must be great to be a boss and read books during business hours."

"The name of the book is 'Fundamentals of Photography'—the Kodak people publish it and the head of their Research Laboratory wrote it. It's a good book, Sammy—well worth the dollar and a quarter it sells for. The things you have always wanted to know—why this happens and why that happens in the making of a picture—are explained so that even you could understand it, Sammy—yes, even you."

The boss smiled and Sam gave an answering grin.

"I'm going to let you take the book when I've finished—and then I want you to pass it down through the line. It will do us all good. You see, Sammy, in the long run, it isn't so important that we sell cameras and film as it is that we sell photography. As long as we sell photography, we won't have to worry about our Kodak and film sales. And naturally the more we can know about photography, the better we can sell it. 'Fundamentals of Photography' helps. While it's the-

ory—it's theory that any salesman can put to practical use."

"I'd be glad to read it," said Sam, "and I'll see that the rest of the crowd have a chance at it."

The boss closed the book and pushed it to one side on his desk. Then he leaned back, assumed just as comfortable a position as his chair permitted, and resumed:

"The chapter I've just finished, Sammy, put an idea in my head and I've got just time to put it in yours."

"Supposing that we put an exposed film in a solution of pyro. What happens? Nothing. You know and I know there is no better developing agent than pyro and yet by itself all that it does is fill the tray. It doesn't accomplish one blessed thing for the simple reason that it can't. It's a developing agent that requires an alkali before it can develop. All right, we add the alkali. Now, we've got a real developer, but commercially it isn't worth a brim without a hat, because it won't keep. So we add sulphite of soda. Now it's ready for business. The alkali helps the pyro and the sulphite of soda helps both. You see, Sam, for those chemicals to get anywhere, as far as useful work was concerned, team work was essential. They all had to help."

"Well, Sammy, I'm not going to waste valuable time in pointing out the moral here. Anyway, I'm hungry."

The KODAK SALESMAN

When the Train Goes By

With a disdainful blast from its whistle, the Limited thundered by the station as if the little village of Crossing didn't exist. Near the station door stood a group of country folk who smiled and waved their hands. They did this instinctively. They always did it, although the people on the train were complete strangers to them—people who raced through so quickly that their faces were a blur. Just instinct. The inborn desire of human nature to be on good terms with the rest of the world.

"Yes!" perhaps you are thinking, "that's the way with the folks from the country—open hearted people to whom a ready smile and a cheerful greeting are instinctive, but the city bred—"

Hold on. Our story isn't finished yet.

On the observation platform at the rear of the Limited, six people

were seated. One was a bank official from Montreal, another was half-owner of a large store in Toronto, another a woman who taught school near Winnipeg, and the other three, quite obviously business men from large industrial centers. And every time that a group at a wayside station smiled and waved, the occupants of the observation platform smiled and waved in return. Just instinct.

It is natural for people to wish to be on good terms with other people. A smile is easier to produce than a frown, and doesn't require half the effort. A bored air is a pose. Surliness is an affectation. Don't act natural—naturalness doesn't require acting—but *be* natural. And just so soon as you're you, you will want to be on good terms with the rest of the world and you'll smile, instinctively.

"Man, You've Said Something"

The other day we ran across an advertisement which started out like this:

"Everyone, everyday, owns the same amount of time.

"Some learn while others loiter."

And then after reading such a gem as that, the best we could do to show our appreciation was:

"Man, you've said something."

But there's the whole question of success or failure right down to the brassiest kind of a brass tack—

"Everyone, everyday, owns the same amount of time."

It is what they do with it that makes the difference.

So the next time you are inclined to envy the chap with the bigger house, or the better job, or the larger income, remember this:

"Everyone, every day, owns the same amount of time." But—

"Some learn while others loiter."

We can't imagine what made us think of it, but why don't you let us send a free copy of "Selling Kodaks and Supplies" to your home address?



A Dealer Writes

"Twenty years ago, when I first started in the selling game, I tried to decide, in my own mind, just what constituted a successful salesman. Among other things, I worked out this slogan:

"Know when to say what—and what to say when."

"If you think it worthy, you may pass it on."

The KODAK SALESMAN

The Tactful Saleswoman

Tact has been defined as "the mental attitude of sympathy expressed either in speech, action or silence."

Not always, but often, the saleswoman possesses more tact than the salesman. As a rule she is more careful in her choice of words lest she offend the customer whom she serves.

There is sincerity in her manner as she welcomes her "guest" and puts him at his ease. She would not bluntly approach a guest at her front door with: "What do you want here?" Neither does she approach her customer—her guest-for-the-moment—in this tactless way. She would not ask a guest in her home: "How much money have you?" Neither does the tactful saleswoman embarrass her customer with the question: "How much had you thought of paying?" She knows the customer is pleased to be regarded among the Graflex class even if a Brownie is his limit.

The tactful saleswoman disagrees—if she must—without hurting anyone's feelings. She agrees just as far as she can, then shows wherein her ideas differ. Instead of: "No, you are mistaken about decreasing the stop opening for a short-time exposure," she says pleasantly: "I see your idea. I see

just what you mean; but it has been my experience"—

Thus she puts herself in harmony with the other's ideas until he feels her sympathy for his views, and his mind is then in a receptive mood for the suggestion or correction she is about to make. Tact consists largely of getting the other person's viewpoint—not airing one's own.

Flattery is not tact; it is untruth and should be avoided. Truth need never be blunt. It can be put in a gentle way that will not carry the slightest sting. The tactful saleswoman, looking over a half dozen films, can point out errors in timing or arrangement in such a way that the amateur photographer will not realize it is a criticism.

The saleswoman's desire to be of real service will increase with practice, for after she has done something for others, she is drawn toward them. Their need of her service appeals strongly to her; she becomes more patient with the irritable ones and more lenient with the dilatory "lookers."

And when she has done all in her power and has still failed in her efforts to close a sale, the tactful saleswoman concludes: "You think this over at home. And the next time you are down town drop in and tell me what you've decided about this Kodak."

Putting It Across

Nothing can be put across in this world without enthusiasm.

No fame—no name has ever been gained except through belief, backed by that whole-hearted, earnest effort which makes long hours pass quickly and hard work a pleasure.

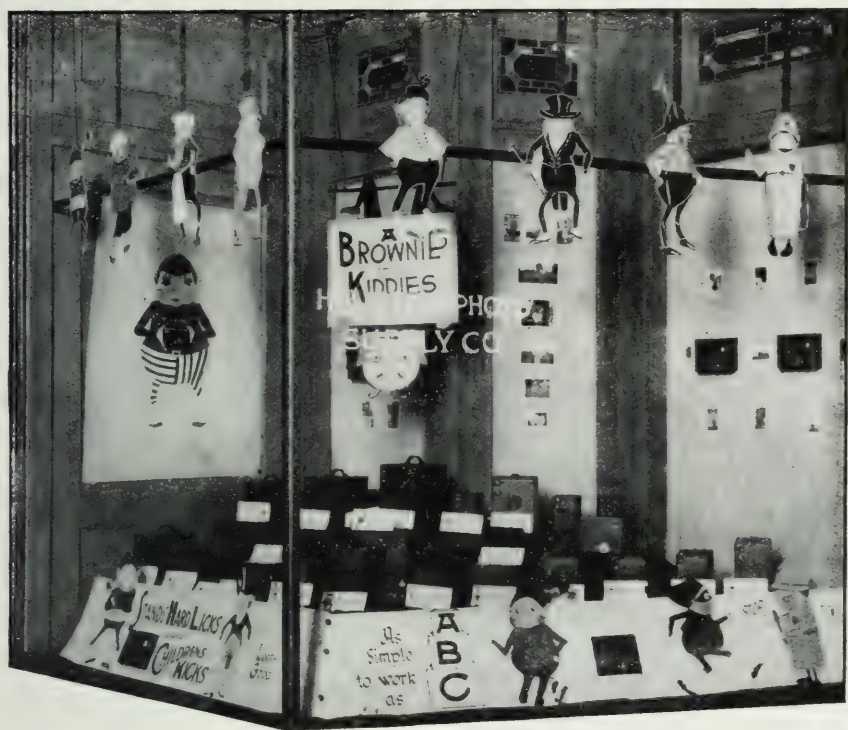
Unless you have, first and last, an

abiding faith in your project and in your ability—you cannot successfully carry it out.

On the baseball field, the battle front, or in the busy ways of trade and industry—it's all the same, for people like pep, and their plaudits and rewards are for the fellow who goes at it heart and soul.

—Haversticks.

The KODAK SALESMAN



A Brownie Window

The Brownie display reproduced above is good. This kind of window makes people who stop to look, stay to buy.

It's a good plan, every once in a while to go out and listen to the other fellows' windows. *Listen?* Well, why not—for every window you meet is trying to tell you a story. In some of them, the story is well told and to the point. In others there just seems to be a con-

fused babble—and you go your way wondering what it is all about.

This window gains strength from the fact that it deals with just one thing and idea and sticks to the point. The thing is Brownie; the idea, simplicity. If he had slipped in two or three hot water bottles and a dozen assorted clothes brushes, the effect would not have been nearly as happy.

The connecting link between our magazine advertising and the purchaser is your window display. We say: "Kodak as you go!" Does your display window say: "Here it is, buy it here and buy it now!"

The KODAK SALESMAN

December Kodakery

The opening story in the December issue might have been called "Who's Zoo" but perhaps "The Camera in the Zoo" does give a better idea of what the reader may expect. Splendidly illustrated and very helpful for those who would make photographic studies of animals.

The feature of every issue of *Kodakery* is the profusion of pictures, particularly the attractive layout which always appears on the two center pages. This month the center page spread shows eight

splendid examples of Kodak skill.

"The Power of the Lens" is a helpful story written in readable style.

"Mounting Prints So That They Will Remain Flat"—an article that will bring your customers to your store for Kodak Dry Mounting Tissue.

"Is Your Printing Room Light Safe?" Read it and you'll know.

"A Universal Developer"—some of your customers will be asking you about it.

Opening the "Clam"

Perhaps the type most dreaded by the saleswoman is the "clam" type of customer—the kind that maintains an attitude of detached disinterest without betraying the least sign of whether an impression is being made or not. The clam is the test of the saleswoman's ability to make Kodak sales.

Harve Black was a clam but he didn't know it. Martha Ware did—from sad experience. So one day when he edged up to her counter and said he was "just looking at the cameras" Martha did some quick thinking.

She knew that the clam's "shell" would have to be pried open before she could begin to make an impression. He must be induced to talk—to take a part in the sale himself. Generalities would never do! She could not say: "This is a splendid Kodak," because the clam would probably take the attitude: "Well, what of it?"

She must be specific, must tell him *why* some particular camera would be suited to his special needs and get him to agree with her. Martha began at the top. She quickly selected a Graflex and fo-

cused the instrument on a certain corner of the store that always showed a most attractive picture. Then she asked the customer to take the camera in his own hands.

"Isn't it a satisfaction to have the image as large as the picture?" she asked. And he grunted a reluctant "Yes."

"And wouldn't it be splendid not to have to 'guess at' the focus but to *see* that it was correct right up to the time of exposure?"

Again the clam shell opened—a little wider this time—to emit a "Yes, it would."

Martha knew that if his mind did not soon find a point to really think about, it would wander aimlessly and there would be no sale. So she encouraged him to focus on different objects so that he would concentrate his entire attention and interest upon it, and also see for himself how simply the Graflex is operated.

Martha was too tactful to ask the embarrassing, even discourteous, question: "How much do you want to pay for a camera?" She knew that if she showed anything too expensive he would soon indicate the

The KODAK SALESMAN

fact. Sure enough he did; and at the same time betrayed his reluctance to give up the wonderful Graflex.

But the girl had gained ground and now that the clam was really interested she had only to keep up that interest by showing something else that would appeal to his personal needs.

"I'm sure you would appreciate the autographic feature of this 3A Model, Mr. Black," she said. "All business men do. Often the date is of quite as much importance as the picture itself. The 3A folds into a small space for carrying, too, which is another feature that men appreciate."

She gave him the good points of the lens and then happened to remember that he was a contractor and would doubtless make interiors and exteriors of the houses he built. That suggested another advantage of the 3A—the adaptability of its picture size and shape to buildings. And it proved a telling point.

Selling Suggestions

Don't argue—illustrate.

Don't ever tell a prospect that he is mistaken.

Don't wear anything to attract or concentrate the eye of the prospect on your dress.

Don't ask the prospect a question to which he can say "no."

Don't talk price; talk quality even though your price is low.

Don't run down the other fellow's goods; talk the reason why of our goods.

Don't say anything against the goods on which the prospect looks with favor for you will offend his judgment, on which every man prides himself.—*Hardware World*.

In all her sales talk Martha assumed that her customer was going to purchase a Kodak—the only question being: *when*. She did not use the word "if" but said "when" you do so and so; for "if" implies doubt, but "when" takes the sale for granted.

Although the clam said little, Martha could see that his mind had progressed from attention to interest, then to desire. All that now remained was the decision.

She finished confidently: "Of course when you make indoor exposures you will need a tripod and a portrait attachment." And she produced them quickly. "If you like, I could pack them all in a box and deliver it to you when the boy goes to lunch."

The clam was strengthened to the point of decision. But he was no longer a clam; he was the proud owner of a 3A Autographic Kodak.

"Better add a leather carrying case and a half dozen films," he said as he drew out his check book. "I'll need 'em!"

Doctor Duty's Advice

Don't knock your boss or the business you are in.

If you don't like your boss, tell him so—don't go rapping him behind his shoulder-blades.

If you don't like the business your boss is in, get out of it. You can resign any day, you know—there is no string to you—the business will chisel right along after you have gone.

But for the love of Pete, don't let your boss keep you in three squares per day, don't let him keep on giving you an opportunity to pay for clothing, rent and other necessities of life, if you are going to stab him in the back.—*Selected*.

The KODAK SALESMAN

They Grow Up

Children may be little things, but they count; and even if they are too little to count, they are important. Remember they grow up. Nancy Elkins, aged ten, may seem beneath your notice; but Miss Elkins, aged eighteen, won't be. And Miss Elkins is coming to the store that Nancy liked. Freddie Hewlett has asked you so many questions about his Box Brownie that it's sometimes pretty hard to keep your patience, but when Frederick J. Hewlett buys a Graflex, you'll feel better about it. They grow up, you know.

Bear in mind, too, that if Nancy and Freddie don't get the attention at your counter that they think they

should, if they are just tolerated and made to feel that they are "only kids," Mr. and Mrs. Elkins and Mr. and Mrs. Hewlett are going to know all about it and to harbor lasting resentment. "The very idea," says Mrs. Elkins. "Do you hear that, Harry? The salesman down at Clark's made Nancy wait until everyone else had been attended to. Never mind, dear, we won't any of us trouble that store again."

"What?" explodes Mr. Hewlett. "Told you she was too busy to answer your question about that negative, eh? All right, I guess we can find a store in this town that at least understands courtesy."

That's the way it works.

ORDER AZO BY NUMBER

Label identification of the different Azo grades and contrasts is by means of letters (A, B, C, etc.) for the grade and surface, and by shield-shaped colored stickers in combination with numerals for contrast. Azo papers should be selected for contrast as follows:

No. 2.—GREEN STICKER, formerly labeled SOFT, for average negatives.

No. 3.—YELLOW STICKER, formerly labeled HARD, for flat negatives.

No. 4.—BLUE STICKER, formerly labeled HARD X, for extremely flat negatives.

Order by number for contrast, naming by letter and weight, the particular grade and surface desired.

Schedule below shows all grades, surfaces and weights of Azo Papers and Post Cards according to the degrees of contrast in which they are supplied.

Single Weight			SURFACE	Double Weight		
Degrees of Contrast				Degrees of Contrast		
No. 2	No. 3	No. 4		No. 2	No. 3	No. 4
			.... Carbon.....	A		
			.... Carbon.....	AA		
			.... Rough.....	B		
C	C	C	.... Glossy (Pense)....			
E	E	E	.... Semi-matte.....	E	E	E
F	F	F	.... Glossy.....	F	F	F
			.... Smooth Buff.....	H		
K	K	K	.... Semi-gloss.....	K	K	
AZO POST CARDS						
			.... Carbon.....	A		
			.... Semi-matte.....	E	E	E
			.... Glossy.....	F	F	F
			.... Semi-gloss.....	K	K	

*“When you do not understand,
don’t be ashamed to ask. There
was a time when the man who will
explain it to you did not understand
it himself.”—Selected*

"KODAK"

IS our registered and common-law Trade Mark and cannot be rightfully applied except to goods of our manufacture. When a dealer tries to sell you under the Kodak name, a camera or films or other goods not of our manufacture, you can be sure that he has an inferior article that he is trying to market on the Kodak reputation.

*If it isn't an Eastman,
it isn't a Kodak*

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

DECEMBER
1920



"This autographic feature will mean a great deal to you, Mr. Smith. Think of the advantage of dating and titling each negative as a means of permanent identification, at the time the picture is made."

*If it isn't an
Eastman it isn't
a KODAK*

Never credit luck with the sale you make—
diligence, it is said, is the father of luck. If
“luck” comes to you, it is through some sensi-
ble thing you have done or said.

—*Sales Builder.*

Success for Sale

You want success. Are you willing to pay the price for it?

How much discouragement can you stand?

How much bruising can you take?

How long can you hang on in the face of obstacles?

Have you the grit to try to do what others have failed to do?

Have you the nerve to attempt things that the average man would never dream of tackling?

Have you the persistence to keep on trying after repeated failures?

Can you cut out luxuries? Can you do without things that others consider necessities?

Can you go up against skepticism, ridicule, friendly advice to quit, without flinching?

Can you keep your mind steadily on the single object you are pursuing, resisting all temptations to divide your attention;

Are you strong on the finish as well as quick at the start?

Success is sold in the open market. You can buy it—I can buy it—any man can buy it who is willing to pay the price for it.

—Eagle "A" Unity.



Corpulent Customer—"I want a Kodak for the vest pocket."

Salesman, formerly behind the underwear counter—"Let's see, you take about a 3-A size, don't you?"

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 6

DECEMBER, 1920

No. 11

You Can't Serve Everybody First, But—

The other day we went in a store for something we really wanted, to find the salesman there busily engaged with another customer. It was only fair, of course, that the wants of customer No. 1 should be satisfied first, but we grew restless and somehow disgruntled and left the store without waiting to make the purchase. This was some weeks ago and we shouldn't, probably, remember the incident except—

Yesterday we went in another store to make a purchase that might just as well have been delayed for days, to find two other customers there before us and yet we waited.

Afterwards our experience at store No. 1 came back to us. Why did we leave one store disgruntled and wait valuable minutes at the other, without a shade of annoyance?

At the first store, the fact that we were standing at the counter may or may not have come to the attention of the salesman. Certainly he did not indicate our presence in any positive fashion.

At store No. 2 the salesman smiled and said "Good morning" as soon as we approached the counter, and a moment or so later he found an opportunity to hand us a catalogue, with the remark that perhaps we might find something there to interest us.

Quite a different atmosphere in store No. 2, an atmosphere of friendliness built by a smile and a thoughtful act.

Obviously the salesman was busy but we had the feeling that he would make a special effort to be with us just as soon as he could, and the catalogue did help to pass the time away.

When a customer waits *impatiently*, it is just so much harder to sell him. He usually turns a deaf ear to anything that approaches a suggestion from your side of the counter. He's had a trying three minutes' wait (so he thinks) and he blames you and the store and the world in general for it. Unreasonable? Of course he is—but why permit him to reach that stage? First of all, acknowledge his presence. That's the least you can do. Then while customer No. 1 is examining a camera, hand customer No. 2 a catalogue or a copy of *Kodakery* or an album filled with prints, and, as you do this, say "Be with you in just a minute" or some such reassuring phrase, in a low tone that won't reach customer No. 1. Don't forget that customer No. 1 is still your customer, and work just as hard with him as you did before. It is fatal to give him the idea that you are in a hurry to get through so that you may turn your

The KODAK SALESMAN

attention to customer No. 2, and it isn't necessary. But don't let the second customer feel neglected.

When a salesman has discovered

the art of making customers wait their turn with a fair degree of patience, he could find his way to the cash register blind-folded.

Can't and Cant

Can't—a contraction of can not.

Cant—a whining manner of speech.

Thank you, Mr. Webster. You've told the story yourself.

Things were put in this world to be done, not dodged, and the dodger's conscience is so covered with guilt that it shines when the light strikes it. He doesn't snap the word "can't" out as if it amounted to something. You know how he says it—Webster has the idea—he adopts "a whining manner of speech." He is ashamed of himself. And so "can't" and "cant" are pretty closely related—altogether too closely for one lone apostrophe to keep the words distinct.

We came across a little story the other day that seems to belong here

somehow. Out in Alberta a railway bridge had been destroyed by fire, and it was necessary to replace it. The bridge engineer and his staff were ordered in haste to the place. Two days later came the superintendent of the division. Alighting from his private car, he encountered the old bridge-builder.

"Bill," said the superintendent—and the words quivered with energy—"I want this job rushed. Every hour's delay costs the company money. Have you got the engineer's plans for the new bridge?"

"I don't know," said the bridge-builder, "whether the engineer has the picture drawn yet or not, but the bridge is up and the trains is passin' over it."

For the Window Display

The advertisement opposite will appear in November and December magazines, for the most part occupying cover positions, which call for the reproduction in two, three or four colors.

So that the store which handles Kodaks may use their display window to connect up with this magazine advertising, the same picture has been used to illustrate a window card that will be mailed from Toronto with other display cards before the 1st of December.

Hope you have it by this time right in the window with the Holiday display of Kodak goods.

National advertising is not a big stick that will drive people along the street and into your store to buy.

It does create a desire and a preference for the product advertised but it will only affect your cash register to the extent that you use your display windows, local advertising and aggressive sales methods to hook up with the national campaign.



All Outdoors invites your Christmas
KODAK

Canadian Kodak Co., Limited, Toronto, Canada

This advertisement, much larger of course, will appear in
November and December magazines

MY DAD SAYS,

The bosses diary as kept by his son

My dad and I went to a store near here to-night and my dad wanted to get a magazine but the fella said he didn't carry it. Why not asked my dad. It aint return-abil said the fella and I got sick of having two and three thousand of them magazines kicking around all the time.

On the way back my dad told me that that fella reminded him of Marshall Field—but only from the neck up. He said that Marshall Field was dead and so was this fella in the area designaited. He said that that fella reached his expirashun date years ago.

My dad said that any dealer ought to be able to figure the demand for a standard article like a magazine so that he would not have a lot of extra copies on his

hands. And it certainly aint good business not to have em at all.

Of course, my dad said this fella is handy capped by his brain up and dying on him but luckily the photographic department down at my store is conduckted along different lines. We could lose money if we kept ordering too much film all the time so we had to send the surplus back to Toronto and share the loss with the Kodak people. We could lose a lot of customers if we didn't have our stock of fresh film complete. So we don't do either.

That store where we just was had a nayborhood trade and was prepared to supply magazines to the whole city. That was foolish. Then it went to the other extreem and wasn't even able to supply the members of its own immediate family. That was more foolish still.

My dad said that the only way a fella like that can turn over anything in his mind is to stand on his head.

Holidays

Family reunions—Aunt Edith and Uncle Fred have come on from the West; Dick is home from college—and the *big* dinner is out at Grandmother's—of course they'll want pictures.

Remind them that they want a Kodak sure and *plenty* of film.

Grandmother seated by the window, smiling happily as the youngsters frolic on the floor. There's a chance for a picture—a close-up that will make the most of that smile.

Remind them that there is such a thing as the Kodak Portrait Attachment—suggest the Kodak Metal Tripod, too, because the best pic-

tures of the Holiday festivities will be made indoors.

Aunt Edith will want to know what Frances did last summer, and that will remind Uncle Fred that he never saw the new cottage.

Remind them that your line of Kodak Albums is complete.

Christmas	Kodaks
	Extra supply of film
	Kodak Portrait Attachment
	Kodak Metal Tripod
	Kodak Albums

They link up.



And Then This Happens

Everywhere people are the same. The illustration above is from a recent number of the 'Salesman', published at Rochester. It reminds us of daily experiences in the department that has to do with the distribution of the Canadian edition of *Kodakery*. Perhaps it happens in this way.

Mrs. Johnson (or is it Jackson or Jameson?) tears out the *Kodakery* subscription blank. She is very interested in her new camera and the little monthly magazine that will help her make better pictures is just what she wants. It is with a smile of anticipation that she fills in the blank. It is also with a stub pen and an original style.

The blank reaches the *Kodakery* mailing department. The clerk knits her brows. She calls over another clerk and she knits her brows. One can almost hear them click. After

a painful process of decoding, the *Kodakery* subscription that Mrs. Johnson (or is it Jackson or Jameson?) sent on so blithely yields the following:

Mrs. B. (or C.) M. (or N. or Z.) Johnson (Jackson, Jameson), 2120 (or 212) Toulusily St., Anoa, Que.

Obviously, Toulusily Street and Anoa do not exist. The entire department works over "Tousily" while the postal guide is resorted to for "Anoa." At length some sort of an address is decided upon and the magazine goes out.

Frequently it stays—then the mailing clerks have guessed right. Sometimes—well above you see what happened to one *Kodakery*. Every month they come back—just because of carelessness on the part of the person who originally filled in the blank.

The KODAK SALESMAN

You want your customers to get *Kodakery*. It bears our name, to be sure, but the goods we suggest, they are going to buy from you, not from us. If the matter of the subscription blank is left to them, perhaps it will be filled in and sent on

and perhaps it won't. And even if it is, perhaps we can decipher the name and address and perhaps not.

Fill in the blank—carefully—and send it in yourself. Then you're sure.

Christmas and Then—

Who writes the ads. for your store? If you are the young man or young lady who does that important work, our ad. man has a message for you. It is about Christmas advertising, and what he has to say we give below in his own words.

"Perhaps many articles that you have to deal with make practical and useful Christmas gifts, but how many of them build for future profit?

Does the sale bring the customer back to your store again and again, as a Kodak will for film, portrait attachment, mounts, albums and numerous other supplies and accessories,—paper and chemicals, if he does his own finishing,—developing and printing, if he does not?

"With an eye to future profits, *the* advertising of Kodaks as Christmas gifts is going to be pretty good business for your store.

"Then too, you have in the Kodak something that appeals alike to boy or girl, man or woman; something that, no matter what their particular fad or hobby may be, is going to add to the fun, and, after all, that's the kind of thing we all of us like to get at Christmas time; some-

thing that will add to the joy of life.

"From the little No. 0 Brownie—no toy, mind you, but a real camera that will make good pictures; just the thing for the kiddies and equally suitable for grown-ups when a low-priced camera is wanted—to the Special Kodaks and Graflex Cameras for those who wish the very best that their money can buy, the line that you have to offer is complete. It affords a choice for every requirement and there will be no difficulty in making a selection to suit any purse.

"It's just what they all want—a Kodak. Tell them so with a series of ads. in your local paper. Drive the idea home by prominently displaying Kodak goods during the holiday purchasing season. Ask the boss to have the goods in stock, so that no sale will be lost; then, not only will the holiday sales be numerous and profitable, but many of them will mean new customers for photographic supplies and, perhaps, other staple goods that are sold at your store.

"Advertise Kodaks as Christmas gifts and make the holiday sales build for the future."

"How to Make Good Pictures"—a book that merits your continued interest because it is published that your customers may make better pictures.



Ten Minutes with the Boss

“HERE’S a riddle for you, Sam: ‘Why are chickens like a bathtub?’”

Sam thought a moment and then gave it up. “Why are they?” he asked.

“Oh, I don’t know,” replied Mr. Clark. “That’s the beauty of that riddle—there must be an answer to it but I haven’t been able to discover it yet. You see, Sam, I just walked past Wilkins’ Plumbing Shop and there was quite a crowd around the window so I stopped and looked in. The crowd was watching the antics of some baby chicks that were fenced in there—and very cute and amusing they were. At the back of the window was a bathtub but nobody saw it—the chicks were getting all the attention. Now Wilkins always struck me as a level headed sort of a fellow and so there must be some connection between those little balls of fluff and the plumbing business. There must be something about a newly hatched chicken that some

way links up with bathroom fixtures. A chap looks at chicks and runs a high temperature until he is able to buy and install a new bathtub. That must be it. And yet I can’t see it. It did remind me that my wife told me to bring home a dozen eggs—as far as I was concerned, that’s all it accomplished.”

“It’s just a stunt,” Sam explained.

“Well,” said Mr. Clark, “window space is too valuable for stunts. It’s easy enough to get attention—the problem is to direct it intelligently. We could put a couple of nice giraffes in our window, Sam, and I guarantee that we’d have the street blocked. But the giraffes wouldn’t sell Kodaks for us. If those chickens had been in a hardware store window and were fenced in with chicken wire and a sign called attention to ‘Duff’s Chicken Wire—they can’t get out’—that’s sense, Sam. But I don’t believe in stunts.

“The other day three hundred people watched a steeplejack repair the lightning rod on the First Presbyterian Church. Do you think that Sunday’s congregation was swelled from this fact?”

“No,” said Sam.

“Nor I,” said Mr. Clark.

“If it isn’t an Eastman, it isn’t a Kodak.” Not just a phrase—a fact. Read the article on the back cover of this issue.

Adventures in Buyology

Editor's Note—

You may think, sometimes, that it is hard to sell, but do you realize that it is, sometimes, equally hard to buy. From month to month we hope to reproduce here actual experiences of would-be customers. They may contain a hint or two of value to the man or woman behind the counter.

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

It was a very nice shaker. Perkins had formed a real attachment for it. Drop in a little cracked ice and a drop or so of this and another drop or so of that and after shaking briskly, you had the nicest drink of lemonade or malted milk that ever passed your lips. Perkins thought that the secret lay in the shaker itself and so when one day the glass container broke, he hastened to the store where the article had been originally purchased, with the idea of replacing a new glass for the one that had been smashed. The metal holder was of course just as good as it ever was.

Oddly enough he went straight to the Glassware Department. We say oddly enough because the salesman here seemed to think he should have known better than that. "You want the House Furnishings Department," he explained. Perkins took the elevator to the House Furnishings Department.

"Ah, here we are," Perkins said to himself as he saw before him a corner of the store that fairly glistered with glassware of every size and shape. "Here we are" was hardly the correct expression. Perkins was there but he was alone—there was no one to wait on him. He amused himself for several minutes by standing first on one foot and then on the other and then

started down the floor to try to locate some one who would permit him to buy. At length his search was successful.

"I want a glass—a large one—to fit this rim," he explained and exhibited the metal holder that he had lugged down to the store to be on the safe side. "And if I can't buy the glass separate, I"—But the salesman interrupted him. "Better see Mr. Jameson," he suggested. "There he is out there in the middle of the floor."

Mr. Jameson and another store employee were busily engaged in counting pie tins—either that or playing some sort of a game. In any event they were much too occupied to notice Perkins for some minutes. At length Mr. Jameson unbended sufficiently to hear Perkins' story through. "Of course," he said with a general smile. "Right down in that far corner—just what you want," pointing with his finger and resuming his pie tin calculations at one and the same time.

Perkins started out hopefully until he suddenly realized that he was being directed to the same part of the store that he had already discovered was bereft of salesfolk. Luck was with him, however, for at this very instant, right before his eyes was an assortment of shakers and among them several that were

The KODAK SALESMAN

identically the same as the one he had broken. He told his story to Salesman No. 2. He still had the metal holder—business of producing the metal holder—you see, just as good as new. Now what he wanted was one of those glass containers and then, presto, he would have his shaker complete again. Had he made himself clear? He had and just to prove it the salesman started to wrap up one of the new shakers—glass, metal and all.

Now while Perkins was a frugal soul, and had seen no reason why it shouldn't be possible to replace a new glass for the old, at the same time he was more than willing to purchase a new shaker if this was

necessary. He wanted to be sure, that was all.

"No, no," he remonstrated. "You see I only need the glass part. The metal holder I already have."

"Oh, then you just want the glass?"

"That's it."

"Well I don't know about that—I don't know whether we can sell them separately like that or not. You'll have to ask Mr. Jameson. There he is out there in the middle of the floor."

Yes, there he was out in the middle of the floor still juggling pie tins. He may be there yet for all that Perkins knows or cares.



The Pocket Premo

For $2\frac{1}{4} \times 3\frac{1}{4}$ Pictures

Easy to Carry

Easy to Load

Easy to Use

Put It in His Hand

A pocket Premo in the hand is worth two on the shelf as far as sales are concerned. As soon as the customer sees for himself how cleverly constructed this model is—as soon as he *feels* its compactness, the camera starts to sell itself.

Put it in the customer's hand. Let *him* load it with the dummy Premo film pack. Let *him* swing out the front and watch the lens snap rigidly in focus. He will be more impressed with the various features of the camera when he brings them out himself. With a

little help from you, the Pocket Premo will do its own demonstrating.

Explain the simplicity of the Premo film pack system, of course, and be sure that none of the features of the camera escape him but—most important—get the Pocket Premo in his hand.

It's the type of camera that is just what the average person wants.

Put it in his hand—he's pretty sure then to put it in his pocket—and money in yours.

The KODAK SALESMAN

Two Birds, At Least, With One Stone

In a recent article in *Business* Otis R. Tyson explains that there are two ways of increasing the average amount sold to each customer: by trading up the unit—that is by selling the customer an article of a higher quality and price than the one he asked for—or by selling him other articles in addition to the one that formed the specific object of his visit. Mr. Tyson continues:

"To a limited extent the average customer is susceptible to both methods, but I sometimes wonder whether salesmen are utilizing the second method—the 'plus method'—as fully as they might.

"Rarely do we see a salesman making the most of his chance to suggest to a customer an article closely related in use to the one already called for and bought. A customer, for instance, buys a tooth brush; consider the opportunity for turning his thoughts to a tooth brush cylinder case, a dentifrice, a dental floss or a mouth wash. Sometimes a single suggestion will recall to the customer a number of needs. the result—a well-filled sales check."

Nor is the customer likely to resent such suggestions when they are made in the right spirit. According to Mr. Tyson it is only when the salesman is too aggressive and tries to impose his will on the customer that offence can be taken—"never when the suggestions are offered in the spirit of helpfulness."

The man behind the Kodak counter is in a particularly fortunate position as far as utilizing this plus method of increasing individual sales' totals is concerned. Any one who owns a camera is a prospect for the hundred and one items that comprise the line of films, plates, papers and sundries. As a camera

user, he may well be interested in any or all of them. There is a big advantage here. Any suggestion that the Kodak salesman can make from the items his stock includes, is hardly a random shot because the entire line is related.

The salesman always has the general target in front of him—and better than this, the customer furnishes specific directions for reaching the bulls eye. Not only is the whole line inter-related, but certain groups within it are so closely knit together that one item is useless without another. Paper requires chemicals, for example, and a printing frame. An album is useless without some sort of an adhesive. And then there are other sundries that are almost as closely connected. The customer who buys paper must have chemicals and a printing frame; he should have trays, graduate, thermometer, safelight. The man who wants the album needs paste or mounting tissue; he ought to have a trimmer and a negative album.

So nicely does the Kodak line dovetail, in fact, that to the alert salesman, a customer never asks for one thing only. He may express specific interest in the Kodak Film Tank, let us say, only, but to the salesman he meant to include the Kodak Amateur Printer as well—not to speak of chemicals and the rest.

Two birds, at least, with one stone.



Don't be afraid to soil your hands,

Don't wear a lazy frown;
You can't make footprints in the
sands

Of time by sitting down.

—Campbell's *Courant*.



Selling the Street

Kodak is the ally of every other sport and it fits in with fishing like a rod or creel. Mr. Decker took advantage of this fact and the result is an effective window.

The window trim that is most successful is the one that tells one thing at a time with all the emphasis possible. Everything in the window above has direct bearing on the central idea. This makes for unity, and unity makes for strength.

The man who writes a display ad. has at his command words. The man who trims a window has at his command the articles themselves. The ad. man rarely makes the mistake of grouping words together that have no bearing on each other. You smile when you read, "Tooth

paste, go-carts, hair brushes, cameras, ice-cream soda, phonograph records, cough medicine and all the latest fiction for sale here." But you don't often read a line like that. The ad. man has learned to observe the unities. It isn't a rare thing, however, to see a window containing everything from baby's rattles to safety razors; and the only reason you don't smile is because you are so used to it. Oil and water won't mix—neither will peanuts and playing cards and razors and cameras and shaving cream and a lot of other articles that have nothing to do with each other, as far as good display is concerned.

Mr. Decker's window has something to say—and says it.

The KODAK SALESMAN



Farthest North With—

(Reprinted from E. K. Kodak Salesman)

It may be cold up there. Atlin, British Columbia, where the above picture was made, is just below the 60th parallel. But it isn't too cold for business—certainly not Kodak business.

L. C. Read is the Kodak dealer in Atlin, and Frank S. Warren of Warren's, Inc., Oakland, Califor-

nia, who sent us the photograph, thought that he might qualify as our "farthest north" dealer.

The picture was made by Fred W. Laufer, of Oakland, who recently returned from an extended trip through British Columbia and Alaska.

Saying "Yes"

He sauntered up to the whittlers on the steps of the village store and said: "None o' you don't know o' nobody round here that don't wanna hire nobody to do nothing, do ya?" No doubt, nobody broke no bones running after no one to ask for no job for the person in question.

Maybe you think that method of trying to land a job or make a sale exists only in newspaper funny columns. As a matter of fact we were solicited not long ago by a subscription book agent whose opening sentence was: "You don't want a set of O. Henry, do you?" The obvious answer to which is NO!

Altogether different is the system of salesmanship explained by Julius Mentzel in the *Protectograph Weekly Bulletin*. Mr. Mentzel asks questions like these in selling his well-known check-protecting device:

You surely wish to avoid loss of your ready cash, don't you? You surely value your happiness and peace of mind, don't you? You desire to maintain amicable relations with your bank, do you not? You would rather be fully insured than not, wouldn't you?

It is obvious that every one of these questions calls for the answer "yes."—*Good Will*.

The KODAK SALESMAN

What Do You Say?

What do you say when you are called upon to comment on negatives that fall in the failure class? We overheard a conversation not long ago in a Kodak store, that ran somewhat like this:

Customer—"Why, these negatives aren't even worth prints, are they?"

Salesman—"Worth prints? Hardly. They are complete failures—and that's funny, too, because even children have no difficulty in making fine exposures with a camera like the one you use."

The natural inference that the customer is at liberty to draw here, is that, in the opinion of the man behind the counter at least, he doesn't know enough to go in when it rains. He hasn't the intellect of a child—the salesman has told him as much. He resents this attitude—nor is it to be wondered at. Supposing the conversation had taken this turn:

Customer—"Why, these negatives aren't even worth prints, are they?"

Salesman—"I don't believe they are—it's too bad because there's enough there to show that you had some excellent subjects. You've done something wrong, I'm afraid. Now let's see if we can't discover where the trouble lay?"

Nothing here that the customer can take exception to, and the sympathetic attitude of the salesman is appreciated. So is his constructive

criticism. The salesman who, because he knows more about photography than the average purchaser, talks *down* to a customer, will make a lot of friends for the store—down the street.

A little magazine called *Knowledge* defines "Tact" as having little to do with what is said but everything to do with how it is said and then relates the following story as a case in point:

"A lady walked into a shoe store and asked to be fitted to a pair of shoes. The clerk had a great deal of trouble fitting her, trying on one pair after another, and finally said, 'Why, Madam, I'm afraid you'll have to have them made to order. One of your feet is larger than the other.' The lady tossed her head and walked indignantly out of the store. She went to

another store, where the clerk had exactly the same trouble. Finally he said: 'Why, Madam, I know what the difficulty is; one of your feet is smaller than the other.' She smiled sweetly, and ordered two pairs."



A clear understanding of the difficulties to be overcome acts as an inspiration to men of insight. Only the man not made to triumph fears to tackle the job that's hard. —*The Ambassador.*

"KODAKERY" FOR JANUARY

"The Charm of the Simple," by Albert Crane Wallace.

"Making Prints from Contrasty Negatives."

"Reducing Contrast in Negatives."

"Tinting Photographs," by William S. Davis.

"Drying Negatives."

"Making Unevenly Dried Films Lie Flat."

An unusually instructive issue and unusually well illustrated—even for "Kodakery."

The KODAK SALESMAN

Mean What You Say

There is a grocery store in our neighborhood whose location makes it a most convenient place to trade. The other day the general manager, president and board of directors of our humble dwelling, who also happens to be the woman we married ("we" is strictly editorial here), bought a dozen eggs, two of which had given up being eggs long ago. What they were now was a mystery, but what to do with them wasn't. Both were given decent burial.

This grocery store sends a sales slip with each delivery, showing the amount of the purchase, and the entire reverse side of this slip is devoted to a paragraph headed "Satisfaction." "Our customers must be satisfied" is the opening sentence and such expressions as "quality goods" and "sincere service" are given prominent position.

The general manager, president and board of directors of our humble dwelling had taken this notice literally—trusting soul that she is. She phoned the store at once. "That's too bad," agreed the grocer. At first the general manager thought that the poor old grocer was trying to resurrect a feeble, ancient pun. She got in the spirit of

the thing at once and laughed heartily—but no, the grocer was sorry but there seemed no disposition on his part to make the matter good. We refused to pay for those two eggs, naturally enough, and we didn't, but that grocer never did feel that we were treating him right.

"Our customers must be satisfied"—was just a fine-sounding phrase that looked nice in print. He didn't mean anything by it.

There are stores that in their advertising always emphasize their superior service—and yet the customer fails to find it.

There are stores that advertise attentive salesfolk and capitalize a smile that doesn't exist.

Mean what you say—help your store make good on its claims. If it's a slogan of "Superior service," do all you can to back that phrase up. When the store points with pride (in its advertisement) to its "attentive salesfolk," take that compliment to heart and live up to it as nearly as you can.

We asked a friend of ours not long ago where he went for "Service."

"In the dictionary under 'S,'" he replied grimly.

But, then, he's a pessimist.

We take this opportunity to thank you most heartily for your good will and co-operation, and to wish you the compliments of the season at hand.

Give me for a boss the man who has worked hard and accomplished much, who has met the challenge of adversity with a smile, and listened to the flattery of success with a doubting ear; give me the man who has never belittled the labor that gave him bread, nor fawned on the hand that made up the payroll; give me this man for my boss and I'll not work under him, but with him.

—*The Lamp.*

IF a customer asks at a store for a Kodak camera, or Kodak film, or other Kodak goods and is handed something not of our manufacture, he is not getting what he specified, which is obviously unfair both to him and to us.

"Kodak" is our registered and common law trademark* and cannot be rightly applied except to goods of our manufacture.

*TRADEMARK : Any symbol, mark, name or other characteristic or arbitrary indication secured to the user by a legal registration, adopted and used, as by a manufacturer or merchant to designate the goods he manufactures or sells and to distinguish them from the goods of competitors.

STANDARD DICTIONARY.

*If it isn't an Eastman,
it isn't a Kodak*

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

